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R. D. WILLIAMS

P. PAPINI STATI

THEBAIDOS

LIBER DECIMUS

LUGDUNI BATAVORUM E. J. BRILL MCMLXXII

P. PAPINI STATI

THEBAIDOS

LIBER DECIMUS

EDITED WITH A COMMENTARY

BY

R. D. WILLIAMS

LUGDUNI BATAVORUM E. J. BRILL MCMLXXII

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GRATAE MEMORIAE

PETRI JOHANNIS ENK

THEBAIDOS AMATORIS

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PREFACE

This edition of the tenth book of Statius' *Thebaid* offers a new text and apparatus criticus, and a commentary which aims to be full enough to shed light on the stylistic and metrical qualities of this much neglected poet. The density and far-fetched elaboration of much of Statius' poetry requires but well repays careful study.

I have chosen Book 10 because it contains much that is characteristic of Statius, and indeed some of his finest writing: it has the brilliant description of the Cave of Sleep, the reworking (in the story of Hopleus and Dymas) of Virgil's famous account of the deeds of Nisus and Euryalus, the violence of the night slaughter and the pathos of Menoeceus' death, and finally the superb and grandiose hyperbole of the exploits of Capaneus.

My gratitude is especially due to the late Professor Enk who discussed with me on many occasions the literary qualities of Statius and encouraged me to persevere in writing a commentary. I should like also to thank Mr. J. F. Burgess, Professor O. A. W. Dilke, Professor H. H. Huxley, and Mr. F. Robertson for help and discussion, and the classical editor and staff of Messrs. E. J. Brill for all their skill and care in the various processes of publication.

University of Reading
December 1971.

R. D. Williams.

INTRODUCTION

I. LIFE AND WORKS OF STATIUS [1]

Publius Papinius Statius was born in Naples about 45 A.D. He lived much of his life in Rome, where he became well-known in the leading literary circles, and he returned to Naples just before his death in 96 A.D. His father was a school-master and a poet, and the young Statius was brought up in an academic and cultured atmosphere, one in which the heritage of Greek culture played a very large part. The influences on his work were mainly literary (especially of course Virgil, but also Homer and Greek tragedy, and Horace, Ovid, Lucan and many more); but the political situation of the times clearly influenced him too, and he seems to have held hopes that the greatness of Augustan Rome would be restored or was being restored by the Flavians. He speaks of Domitian in terms of high praise and flattery,[2] and in the *Thebaid* the note of pessimism and violence which is so powerfully predominant has perhaps a partial solution in the last book.

Statius' works included a poem on Domitian's German wars of which only four lines survive; a series of occasional poems (*Silvae*) of great metrical facility; an unfinished epic, the *Achilleid*, of which he completed only just over one book; and his *magnum opus*, the *Thebaid*, an epic in twelve books telling the story of the gruesome horrors of the expedition of the Seven against Thebes. For this he drew freely from the literature of the past, and in particular used the *Aeneid* as a source for episode, incident, character, and diction, retelling much of the material in the changed style of Silver Age poetry, and emulating his master by following in his footsteps, as he acknowledges at the end of his poem:

> Durabisne procul dominoque legere superstes,
> o mihi bissenos multum vigilata per annos
> Thebai? . . . . .
> vive, precor, nec tu divinam Aeneida tempta,
> sed longe sequere et vestigia semper adora.
>
> (*Th.*12.810 f.)

---

1 For full discussion of the biographical details see Helm in *Pauly-Wissowa, R-E.*, s.v. Papinius, and O. A. W. Dilke's edition of Statius' *Achilleid*, pp. 3-6. See too Frère's Budé edition of the *Silvae*.

2 E.g. *Th.* 1.22 f., *Silv.* 1.1.94 f., 4.1, 4.2.57 f., *Ach.* 1.14 f. See F. Sauter, *Der römische Kaiserkult bei Martial und Statius*, Stuttgart, 1934; K. Scott, Statius' adulation of Domitian, *A.J.P.* 1933, pp. 247 f.

Statius' hopes that the *Thebaid* would live on were indeed amply fulfilled. The poem was read and admired through the Middle Ages, and placed almost in the same category with Ovid and Virgil. Chaucer [1] knew Statius well, and in Dante [2] Statius stays with the poet on the journey towards Paradise when Virgil, as a pagan, born before Christ, may lead no further. Dante considered Statius a Christian; this he certainly was not, but in his gentle sympathy for suffering humanity he, like his master Virgil, commanded the admiration and respect of Christian readers for many centuries. His poetic skill too, though falling short of the highest genius, was held in high esteem wherever Classical Latin was appreciated. In recent times he has been less highly regarded, yet the *Thebaid* has a message about violence and the corruption of power, and about the pathos of suffering which Statius expresses vividly and with a poetic command of the cadences of the hexameter second only to Virgil's.

II. LITERARY QUALITIES OF STATIUS

(i) *Use of sources*

The *Thebaid* is to a very large extent an exercise in *imitatio* or *aemulatio*, a deliberate and conscious endeavour to rework over a large scale material which Statius had inherited from his reading and study of Greek and Latin poetry. Above everything Statius was a lover of literature, steeped in the poetry of the past, himself dedicated to the service of the Muses. The choice of the Theban legend as a subject for his epic made available to him the factual material from Greek literature (especially tragedies such as Aeschylus' *Septem* and Euripides' *Phoenissae* and *Supplices*, and the fourth-century epic poet Antimachus); and in addition it gave endless scope for inserting into the enormous range of the Theban subject-matter episodes, characters, similes, descriptive passages based on Homer, Lucretius, Ovid, Lucan, Valerius, and above all on his master Virgil.[3] In *Silv.* 4.4.55 Statius calls Virgil *magnus magister*; in *Silv.* 4.7.25 f. he says

---

[1] See B. A. Wise, *The influence of Statius upon Chaucer*, Baltimore, 1911.

[2] See A. W. Verrall, *Collected Literary Essays, Classical and Modern*, Cambridge, 1913, pp. 153 f., 181 f., 219 f.

[3] Lists of parallel passages from Statius' various sources are given in L. Legras, *Etude sur la Thébaide de Stace*, Paris, 1905; R. Helm, *De P. Papinii Statii Thebaide*, Berlin, 1892. See also B. Deipser, *De Papinio Statio Vergilii et Ovidii imitatore*, Strasburg, 1881; E. Eissfeldt, *Zu den Vorbildern des Statius*, *Philol.* 1904, pp. 374 f.; A. Reussner, *De Statio et Euripide*, Halle, 1921.

. . . nostra
Thebais multa cruciata lima
temptat audaci fide Mantuanae
gaudia famae.

In *Th.* 10.445 f. he hopes that his Hopleus and Dymas will be worthy of the companionship of Virgil's Nisus and Euryalus, and at the end of the *Thebaid* (12.810 f.), as we have seen, he expresses the hope that the *Thebaid* will survive, not rivalling the *Aeneid* but following in its footsteps far behind.

An obvious danger, which Statius did not succeed in avoiding, is that under these circumstances of imitation the poem will lack unity. The structure of the *Thebaid* is sprawling: Statius has included so much from the material of his sources that the plot diverges, digresses, and in the first six books especially seems scarcely to progress at all. This is a large scale demerit of the poem; but in contrast it possesses very high merits in individual passages. In description and detail Statius excelled, and his command of the hexameter enabled him to produce memorable pictorial passages in which the special nature of Silver Age rhetorical diction has its own particular impact. In the reworking of his sources he makes something new.

(ii) *Descriptive ability*

A characteristic of the *Thebaid* which immediately strikes the reader is the high quality of Statius' descriptive ability. As a painter of scenes [1] and a musician in words he is among the great writers of Latin. An outstanding example of this in Book 10 is the description of the cave of Sleep (see note on 84-117); the passage is based on Ovid (*Met.*11.592 f.), but where Ovid is rapid, precise, objective, Statius builds up mood, colour, and atmosphere to produce an exotic and luxuriant impression, almost of a baroque nature. The framework of Ovid's description is elaborated into a more detailed evocation of the idea of languor and sleep; Statius adds personified shapes at the entrance (here using Virgil's description of the entrance to the underworld, *Aen.* 6.273 f.), gives a geographical location in the far west (84 f.), builds up the sleepy adjectives at length (86 f.), and reaches a climax of sultry mood as he comes to the description of the god himself. The imagery is

[1] See T. S. Duncan, *The influence of art on description in the poetry of P. Papinius Statius*, Baltimore, 1914.

vivid as he depicts Otia and Silentia with their folded wings, and the likenesses of the god (a little ecphrasis) within Sleep's palace (100 f.). The whole passage is picturesque and suggestive in the highest degree, and is admirably set off by the contrast with the bright splendour of Iris:

> ille deae iussis vultu, quo nutat, eodem
> adnuit; excedit gravior nigrantibus antris
> Iris et obtusum multo iubar excitat imbri. (134-6)

Other examples in the tenth book of Statius' pictorial power are found at 5-10, 56-64, 282-295, 370-383, 641-6, 756-61, 780-2, 921-39; elsewhere in the *Thebaid* cf. 1.197-210 (Olympus), 2.32-54 (Taenarus), 4.419-42 (the sacred wood), 4.652-70 (the procession of Bacchus), 4.697-710, 723-38 (the drought), 7.34-63 (the palace of Mars).

Statius' power to visualise finds its expression in a hexameter movement more like that of Virgil than is achieved by any other Latin poet. He lacks, it is true, Virgil's tremendous range of movement, and particularly does not use the swift paratactic expression of the fast-moving narrative parts of the *Aeneid*; he is also less ready than Virgil to employ unusual variations (like spondaic endings, hiatus, lengthening in arsis). But his ear for the interplay of spondees and dactyls, of ictus and accent, of the effects of assonance and alliteration, often enable Statius to produce memorable effects of word-music.

The diction of the poem is based firmly on the Latin epic tradition, with a penchant towards the pictorial and the extension of word usage in a controlled way. Compound adjectives are used fairly freely (see notes on 28, 158, 170), without becoming a mannerism. There are some new words (see note on 47), but these are mostly coined along traditional lines, and do not give a startling effect of innovation. Syntax too is mainly traditional, with a fondness for Greek constructions made legitimate by Virgil (see e.g. notes on 192, 221). The use of figures and tropes such as metonymy (q.v. in the index to the commentary) is considerably extended, but the way in which Statius' use of language does very greatly differ from Virgil's is in his use of exaggerated rhetoric, point, hyperbole.

(iii) *Rhetoric and hyperbole*

It was a common characteristic [1] of most Silver Age writing to

[1] See J. Wight Duff, *A Literary History of Rome in the Silver Age*, London, 1927, Chap. 1.

aim at effect, to strive for point and paradox and the memorable phrase. Rhetorical devices were enjoyed for their own sake, rather than as a means to an end, and the aim was to produce something striking. This is very evident in Statius, and it is directed towards increasing the impact of his descriptive passages. *Sententiae* as such are much rarer than in Lucan, and Statius' aim is to be striking not so much by intellectual wit or conceit or paradox, as by colour, exaggeration, brilliance.

The episode of Capaneus' madness (827 f.) illustrates Statius' love of the high-flown style. The heroic defiance of the arrogant warrior gave a suitable subject for this style of writing, and Capaneus had already been described (e.g. Aesch. *Sept.* 423 f., Eur. *Phoen.* 1172 f.; see note on 827 f.) in lofty and impressive terms. Examples of the grandiloquent style were also available in Virgil (e.g. Polyphemus in *Aen.* 3.588 f.), but Statius far outdoes all these in the fantastic and grandiose hyperbole of his treatment. In his new invocation (827-836) he calls for a *maior amentia* from the Muses, and urges them to "dare" this new style of writing—*mecum omnes audete deae.* He uses all the devices of rhetoric—antithesis (827-8, strengthened by the metrical device of a monosyllabic ending; 837-9 *terrena...aethera*; 861-2 *aere.....terra*); repetition and balance (845, 874-5, 925-6); rhetorical questions (873 f., 899 f.); irony (876 f., 899 f.); paradox and point (858, 882, 939). Command of imagery and descriptive power are used to convey the fantastic situation: there are no less than three similes in lines 849-869, and the picture of Capaneus in mid-air (*in media vertigine mundi*, 918 f.), of the thunder and darkness and finally of the giant figure ablaze in the sky above the walls of Thebes is vivid in the highest degree. Above all it is the sustained use of hyperbole which makes the passage so memorable (858, javelins and arrows are of no avail against him; 862, he moves in mid-air as if on earth; 872, his great shadow terrifies Thebes; 897-8, the gods in council are interrupted by his taunts in mid-heaven; 918-20, when the gods see him poised there they fear that Jupiter's thunderbolt may not be effective against him; 935, when blasted by the bolt he still stands there and with himself as torch sets the walls of Thebes on fire).

(iv) *Subjective involvement*

Statius' descriptive ability in building up atmosphere, which we have discussed in section (ii) with reference to the cave of Sleep, is

also to be seen sometimes in his narrative. A comparison of his account of Hopleus and Dymas with its source (Virgil's story of Nisus and Euryalus—see note on 347-448 and Krumbholz's article cited there) shows how Statius has changed the emphasis from the actual narrative of action on which Virgil concentrates to a series of impressionistic pictures. In this episode Virgil's is poetry of statement;[1] Statius on the other hand seeks to explore certain aspects of the situation, and to concentrate on certain feelings of emotion, mood, atmosphere. Virgil lets the action speak for itself; Statius wants to speak for it.

In Statius the passage begins with emotional involvement —Hopleus and Dymas are acting out of love and duty towards their dead masters: *dilecti regibus ambo, regum ambo comites* (348-9). Hopleus visualises in intensely expressed emotion the anguished reproach of Parthenopaeus' mother if they return without his body—*en reduces contra venit aspera mater: funus ubi?* (354-5), and continues with vivid revelation of his own grief—*at nostro semper sub pectore Tydeus saevit inops tumuli.* The poignant misery and guilt-feelings of the two are not left to the imagination, nor suggested indirectly through action or restrained speech, but presented in their fullness by the poet.

The first action is a prayer by Dymas to the moon-goddess and a vivid impressionistic picture reinforced by a simile of the moonlit scene as she grants his request (365-375). The discovery of the bodies is described most briefly and elliptically as Statius hastens to concentrate on the emotions of Hopleus and Dymas—first joy, then fear of discovery in the moment of success: *mutua laetantes* ..... *nec verba, nec ausi flere diu: prope saeva dies indexque minatur ortus* (378-82). Finally there is a superb picture of their haste and anxiety: *eunt taciti per maesta silentia magnis passibus exhaustasque dolent pallere tenebras* (382-3).

The narrative resumes with a *sententia,* a gnomic reflexion by the poet: *invida fata piis et fors ingentibus ausis rara comes* (384-5). This anticipates the narrative and foreshadows the disaster to come. The next two lines are very typical of Statius' method: *iam castra vident animisque propinquant, et decrescit onus, subiti cum* .... (385-6). These phrases are very closely based on Virgil's *iamque*

[1] The Nisus and Euryalus episode in Virgil is told more simply and directly than is normal in the *Aeneid.*

propinquabant castris murosque subibant cum procul ... (*Aen.* 9.371-2); but to the simple facts of Virgil's picture Statius has added emotion and atmosphere by revealing the feelings of the two men—*animisque propinquant* ("in thought they were near"), *et decrescit onus* ("the burden weighed less heavily"). The last phrase cannot be used by the narrator as such, it can only be used by his identifying himself with his characters and entering their personalities.

Again atmosphere is built up with *nescio quid visu dubium* (391) and *timentque non sibi* (394-5); the Virgilian narrative is compressed and the emotional identification continued with *labitur egregii nondum ducis immemor* (402), the parenthetical reflexion of the poet —*felix, si corpus ademptum nesciat* (403-4)—and the chilling finality of the epithet *saevas*.

The reaction of Nisus in Virgil to the death of Euryalus (*Aen.* 9.438) is immediate—*at Nisus ruit in medios*. Statius on the other hand pauses for an elaboration of the dilemma of Dymas—*dubius precibusne subiret an armis* ... (406-9), further illustrated by the simile of a lioness defending her cubs. His speech is filled with pathos, but he shows his heroic ideals at the end by refusing to turn traitor—*nil emimus tanti, nec sic velit ipse cremari*.

The episode ends (445-8) with a direct reference to Virgil's passage as Statius expresses the hope that Nisus and Euryalus will befriend the ghosts of Hopleus and Dymas. For all the remarkable similarity in concept and structure Statius has indeed reworked his Virgilian material in a new way. He has not achieved the dramatic construction and cohesion of Virgil, nor the powerful impact of the action; but he has substituted a selective series of pictures of atmosphere and mood, of colour and emotion.

(v) *The theme of violence and pity*

The most abiding impression which the *Thebaid* as a whole leaves on the reader is the tremendous tension between the scenes of violence and horror with which the poem is packed so full, and the sad and bewildered sympathy for those who suffer. This is a major theme of Virgil's *Aeneid* too, but Virgil's poem through all its tragedies remains somehow optimistic for the future of the human race; it was written at a time of high hopes when the political outlook seemed to be turning from the violent dissension of the last years of the Republic towards the unity and prosperity and imperial

destiny to which Augustus was leading the Romans. In Statius' time these high hopes had faded; the Golden Age which the Augustans looked for had not materialised, and fierce civil wars had again taken place, notably in 68-69 A.D., the year of the four emperors. It must have seemed to many that violence and persecution were unavoidable features of the human scene, and this is reflected in the countless scenes of horror and cruelty to which the Theban legend lent itself, and with which Statius was obsessed.[1] This obsession with horror was not, as it was in Lucan, a stirring call to revolution, a bitter invective against power politics; it was rather submissive, a feeling of futility involving the bewildered acceptance of death and massacre, cruelty and corruption, and calling forth a hopeless sense of sympathy for the victims,[2] particularly for women and children.[3] Here and there in the *Thebaid* virtue shines through as in the story of the devotion of Menoeceus in Book 10, and dimly we see as champions of humanity against the ever-present forces of evil not the Olympian gods,[4] but the personification of moral qualities like Virtus, Pietas, Clementia (see note on 633).

The opening of Book 10 dwells on the hopeless horror of large-scale slaughter: *tot.....immeritas ferro decrescere gentes* (3-4); *funeraque orba rogis neglectaque membra relinquunt* (7). We pass to the prayers of the Argive women, the upshot of which is not peace but slaughter of the sleeping enemy (262-325). This is a passage of sustained horror expressed in the most gruesome and repulsive terms. The language is sometimes strained to its uttermost (275-6, 306-8, 320-3), and often the imagery is grotesquely horrifying (290-1, 298-9, 306-10, 316-7, 320-3). The fighting at the gates of Thebes presents the same features (516-7, 546-51, 556-62). Yet in the midst of such scenes of total horror Statius presents the devoted bravery of Menoeceus, who gives up his life for the safety of his country, inspired by the goddess Virtus—*erexit sensus letique invasit amorem* (677), *ignibus implet honestis* (685). Creon tries to dissuade

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[1] On the general theme of *furor* in the *Thebaid* see W. Schetter, *Untersuchungen zur epischen Kunst des Statius*, Wiesb. 1960, and P. Venini, *Ath.* 1964, pp. 201 f.

[2] See A. J. Gossage, *Virgil and the Flavian Epic* in *Virgil*, ed. D. R. Dudley, (*Studies in Latin literature and its influence*), London, 1969.

[3] Cf. for example *Th.* 2.455 f., 3.127 f., 578 f., 4.351 f., 10.565f., 792 f.

[4] The Olympian gods in Statius are one and all, including Jupiter, ruthlessly selfish in pursuit of their own ends and their own honour, and reckless of human suffering.

him, but he is inspired by the ideal of self-sacrifice—*at pius electa murorum in parte Menoeceus iam sacer aspectu solitoque augustior ore* (756-7), and acquires in this aspect of devotion a superhuman quality—*despexitque acies hominum et clamore profundo convertit campum iussitque silentia bello* (760-1). His nobility and idealism is finely portrayed by Statius—*sic ait, insignemque animam mucrone corusco dedignantem artus pridem maestamque teneri arripit* ... (774-6); and his body is carried gently to earth by the goddesses Pietas and Virtus—*ast illum amplexae Pietas Virtusque ferebant leniter ad terras corpus*; *nam spiritus olim ante Iovem et summis apicem sibi poscit in astris* (780-2).

Thus the senseless war and bloodshed is sometimes lightened by noble behaviour, receiving its reward from the deities who represent virtue in its struggle against evil. Statius was groping towards a belief in powers for good working behind the evil and wickedness which for the time seemed dominant. This belief is only glimpsed occasionally through the long and violent episodes of the *Thebaid*, but in the person of Theseus in Book 12 it finds partial expression, and in one famous passage in that book, when he describes the Altar of Mercy at Athens, Statius offers at last a hope for the oppressed.

> Urbe fuit media nulli concessa potentum
> ara deum; mitis posuit Clementia sedem,
> et miseri fecere sacram . . . . .
> (12.481-3).
>
> . . . . commune animantibus aegris
> confugium, unde procul starent iraeque minaeque
> regnaque, et a iustis Fortuna recederet aris.
> (12.503-5).

Commune animantibus aegris confugium: for the violence and horror of the story of Thebes no remedy is found, but a refuge is offered.

III. THE MANUSCRIPT TRADITION OF THE *THEBAID*

All editors since the time of Müller (1870)—Kohlmann (1884), Wilkins (1904), Garrod (1906), Klotz (1908)—have recognized that the best manuscript of the *Thebaid* is **P** (Puteaneus, Parisinus 8051, ninth century). It is the earliest which we possess, and it preserves much the purest and least interpolated version of the tradition. It is fully described by Klotz (*Praef.* pp. viii f.). The other branch of the tradition is represented by a score or so of manuscripts of the tenth

and eleventh century, collectively referred to as **ω**. The very many later manuscripts (*codices recentiores*) are cast into the shade by the abundance of earlier evidence and the extreme difficulty of distinguishing, when a unique reading occurs, between the probability of an early lost source and the probability of a humanistic conjecture (see Klotz, *Praef.* p. lxxii, Garrod, *Praef.* p. ix, D. E. Hill, *C.Q.* 1966, p. 338).

It is quite clear that from an early date (perhaps as early as the eight or ninth century: see Klotz, *Praef.* pp. lx and lxxii) a great deal of contamination took place between the different versions of the tradition. This is evident from the intra-linear variants of many manuscripts of the **ω** group, and R. J. Getty has shown (*C.Q.* 1933, p. 138) by a study of the revising hands of **S** that **P** itself was used for this purpose probably in the tenth and certainly in the twelfth century. The manuscripts of the **ω** group present the most bewildering inter-relationships, and practically all of them have similarities with **P** here and there against the rest of their group (see Klotz, *Praef.* pp. lxi, lxvi). This suggests, as is pointed out by D.E. Hill (*C.Q.* 1966, 333-46), that the antecedents of our surviving manuscripts probably presented large numbers of alternative readings from the two branches of the tradition. It has been shown that the scholia of Lactantius are based on the **ω** tradition, while Priscian appears to have used the **P** tradition. Garrod has argued (*Praef.* pp. vii-viii) that some of the variants indicate a second edition by Statius himself; however that may be, it is certain that the scribes of our extant manuscripts very often had alternatives before them from which they could choose, or they could continue (as they sometimes did) to present both alternatives.

A new element has been introduced in recent years into the study of the tradition through the investigation of three previously unreported manuscripts which present a much higher proportion of **P** readings than any of the **ω** group, often as intra-linear alternatives to the **ω** reading, sometimes in the text itself. They should in my view be regarded as a separate mixed group, standing between **P** and **ω**, rather than as belonging to either branch. They are Bruxellensis 5337 (**t**, eleventh century), Matritensis 10039 (Toletanus, **Θ**, eleventh century, containing *Th.* 8.739 to the end), and the much later Parisinus 8054 (**δ**, thirteenth century). They have been discussed by J. Boussard (*R.E.L.* 1936, 95-101 and *R.E.L.* 1952, 220-51), O. A. W. Dilke (*Acta Classica* 1962, 58-63), and D. E. Hill

(*C.Q.* 1966, 333-46). Boussard made very extravagant claims for **δ** as the best representative of the **P** tradition, but Dilke has clearly shown that **δ** belongs with **t** and **Θ** in the mixed group, and Hill has emphasised the essential affinity of this mixed group with the **ω** tradition, preferring in fact to regard them as belonging to the **ω** tradition. The vital evidence of lines 100-5 and 112-7 (omitted by the **ω** group and preserved by **PtΘδ** and a few other late manuscripts) confirms the fact that we have in these manuscripts important traces of the **P** tradition, and suggests that **tΘδ** derive from an **ω** manuscript or manuscripts which had been conflated with a member of the **P** tradition. The fact that the **P** readings in **tΘδ** are sometimes intra-linear and sometimes in the text shows that they do not come directly from **P** itself. They thus give evidence of the **P** tradition which is in no way comparable in importance with **P** itself, but certainly not negligible.[1] I have therefore collated all three manuscripts, and cited them in the apparatus criticus in all places where their readings are of interest in themselves or as helping to build up the picture of this complex inter-relationship.

The most important [2] of these three manuscripts is **t**: it has the greatest number of **P** readings in the text, and very often shows similarities with N (an important member of the **ω** group). **Θ** resembles **P** much less often than **t** does; it is most akin to **f** (Monacensis 6396) in the **ω** group. **δ** has nearly as many **P** readings as **t**, but because of its later date may well be less independent of **P** itself than the other two.

Of the **ω** group I have selected four of the best manuscripts from among those cited by previous editors (**DNSB**; see Klotz, *praef.* vi, vii, xii, xvii) and one (Turonensis, Parisinus nouv. acq. lat. 1627, tenth century, **T**) which has not previously been used. This is a good central member of the **ω** group fairly far removed from the **P** tradition, with which it rarely shows affinity against other **ω**

[1] Mention should be made here of the Liège fragment 386 C reported by O. Bouquiaux-Simon in *Latomus* 1962, 839 f. This is an eleventh century manuscript containing part of *Thebaid* 10 which he claims to be in the **P** tradition. But in fact the three significant **P** readings on which he relies all appear to me on the evidence of his facsimile to be corrections, so that this fragment would afford an example of an **ω** manuscript revised here and there from the **P** tradition.

[2] It should be noted that Bruxellensis 5338 (containing the *Achilleid* and forming part of the same book as Bruxellensis 5337) is in a different hand and shows very little sign of the **P** tradition. See Dilke's *Achilleid*, Intro. p. 21.

manuscripts; it is a better manuscript than its very close relative Roffensis (**r**, used by Klotz); the Worcester fragments (**W**, also used by Klotz) were probably copied from it. For a full description of this little sub-division of the **ω** group, and the reasons for regarding **T** as its best representative see my articles in *C.R.* 1947, 88 f., and *C.Q.* 1948, 105 f.

P. PAPINI STATI
THEBAIDOS
LIBER DECIMUS

SIGLA

P	=	Codex Parisinus 8051 (Puteaneus)	saec. ix.
D	=	Codex Cantabrigiensis, Coll. S. Ioann. D iv (Dovoriensis)	saec. x.
N	=	Codex Cheltoniensis, bibl. Phillipps.	saec. x-xi.
S	=	Codex Parisinus 13046 (Sangermanensis)	saec. x.
B	=	Codex Bambergensis N iv. 11	saec. xi.
T	=	Codex Parisinus nouv. acqu. lat. 1627 (Turonensis)	saec. x.
t	=	Codex Bruxellensis 5337	saec. xi.
Θ	=	Codex Matritensis 10039 (Toletanus)	saec. xi.
δ	=	Codex Parisinus 8054	saec. xiii

Rarius citantur

Q	=	Codex Parisinus 10317	saec. x.
C	=	Codex Cassellanus 164	saec. xi.
r	=	Codex Roffensis, Mus. Brit. Reg. 15 C X	saec. xi.
L	=	Codex Lipsiensis I 12	saec. xi.
K	=	Codex Guelferbytanus (Gudianus 54)	saec. xi.
M	=	Codex Mediceus Plut. 38.6	saec. xi.

ω = Consensus codicum praeter **P**

Manus correctorum sic citantur: **P**^{1}, **P**^{2}, **P**^{r} (= corrector recentioris aetatis)

P. PAPINI STATI

THEBAIDOS

LIBER X

Obruit Hesperia Phoebum nox umida porta,
imperiis properata Iovis; nec castra Pelasgum
aut Tyrias miseratus opes, sed triste, tot extra
agmina et immeritas ferro decrescere gentes.
panditur immenso deformis sanguine campus:
illic arma et equos, ibant quibus ante superbi,
funeraque orba rogis neglectaque membra relinquunt.
tunc inhonora cohors laceris insignibus aegras
secernunt acies, portaeque, ineuntibus arma
angustae populis, latae cepere reversos.
par utrimque dolor; sed dant solacia Thebis
quattuor errantes Danaum sine praeside turmae:
ceu mare per tumidum viduae moderantibus alni,
quas deus et casus tempestatesque gubernant.
inde animus Tyriis non iam sua castra, sed ultro
hostilem servare fugam, ne forte Mycenas
contenti rediisse petant: dat tessera signum
excubiis, positaeque vices; dux noctis opertae
sorte Meges ultroque Lycus. iamque ordine iusso
arma, dapes ignemque ferunt; rex firmat euntes:
'Victores Danaum (neque enim lux crastina longe,
nec quae pro timidis intercessere tenebrae
semper erunt), augete animos et digna secundis
pectora ferte deis. iacet omnis gloria Lernae
praecipuaeque manus: subiit ultricia Tydeus
Tartara, Mors subitam integri stupet auguris umbram,
Ismenos raptis tumet Hippomedontis opimis,
Arcada belligeris pudet adnumerare tropaeis.
in manibus merces, nusquam capita ardua belli
monstrataeque ducum septena per agmina cristae.

---

3 miseratus...sed **Pω**: miserantis...et *Garrod* 4 et immeritas **ω**: iam (*ex* etiam) meritas **P**: tam immeritas *Garrod* 10 latae **NQL** *Bentley*: late **Pω** 20 firmat **ω** armat **P**: armat † firmat **δt** 21 neque **Ptδ**: nec **ω** 26 integri *Garrod*: nigri **Pω**

scilicet Adrasti senium fraterque iuventa
peior et insanis Capaneus metuendus in armis.
ite age et obsessis vigilem circumdate flammam!
nulli ex hoste metus: praedam adservatis opesque
iam vestras.' sic ille truces hortatibus implet
Labdacidas, iuvat exhaustos iterare labores.
sicut erant (pulvis sudorque cruorque per artus
mixtus adhuc) vertere gradum; vix obvia passi
conloquia, amplexus etiam dextrasque suorum
excussere umeris. tunc frontem aversaque terga
partiti laterumque sinus, vallum undique cingunt
ignibus infestis. rabidi sic agmine multo
sub noctem coiere lupi, quos omnibus agris
nil non ausa fames longo tenuavit hiatu:
iam stabula ipsa premunt, torquet spes inrita fauces,
balatusque tremens pinguesque ab ovilibus aurae;
quod superest, duris adfrangunt postibus ungues
pectoraque, et siccos minuunt in limine dentes.
At procul Argolici supplex in margine templi
coetus et ad patrias fusae Pelopeides aras
sceptriferae Iunonis opem reditumque suorum
exposcunt, pictasque fores et frigida vultu
saxa terunt parvosque docent procumbere natos.
condiderant iam vota diem; nox addita curas
iungit, et ingestis vigilant altaria flammis.
peplum etiam dono, cuius mirabile textum
nulla manu sterilis nec dissociata marito
versarat, calathis castae velamina divae
haud spernenda ferunt, variis ubi plurima floret
purpura picta modis mixtoque incenditur auro.
ipsa illic magni thalamo desponsa Tonantis,
expers conubii et timide positura sororem,
lumine demisso pueri Iovis oscula libat
simplex et nondum furtis offensa mariti.

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31 iuventae **BM**[1]**Q**[1]: iuventa † iuventae **Θ** 40 tunc **Pω**: tum *edd.* 42 infestis **PDN**: infesti **ω**: infesti † infestis **t** multo **P**: mixto **ω**: multo † mixto **δt** 45 torquet † torret **t** 46 aurae **Pω**: agnae **P**[r]**T**[r]**δ**: agnae † aurae **D** 55 ingestis **P**: adgestis **ω**: ingestis † adgestis **t** 57 manu **PM**: manus **ω** 58 Vertebat **P** 59 sternenda **P** 62 sororem **Pω**: furorem **B**[2]: pudorem **D**

hoc tunc Argolicae sanctum velamine matres
induerant ebur, et lacrimis questuque rogabant:
'Aspice sacrilegas Cadmeae paelicis arces,
siderei regina poli, tumulumque rebellem
disice et in Thebas aliud (potes) excute fulmen.'
quid faciat? scit Fata suis contraria Grais
aversumque Iovem, sed nec periisse precatus
tantaque dona velit; tempus tamen obvia magni
fors dedit auxilii. videt alto ex aethere clausa
moenia et insomni vallum statione teneri:
horruit irarum stimulis motaque verendum
turbavit diadema coma: non saevius arsit
Herculeae cum matris onus geminosque Tonantis
secubitus vacuis indignaretur in astris.
ergo intempesta somni dulcedine captos
destinat Aonios leto praebere, suamque
orbibus accingi solitis iubet Irin et omne
mandat opus. paret iussis dea clara polumque
linquit et in terras longo suspenditur arcu.
  Stat super occiduae nebulosa cubilia noctis
Aethiopasque alios, nulli penetrabilis astro,
lucus iners, subterque cavis grave rupibus antrum
it vacuum in montem, qua desidis atria Somni
securumque larem segnis Natura locavit.
limen opaca Quies et pigra Oblivio servant
et numquam vigili torpens Ignavia vultu.
Otia vestibulo pressisque Silentia pinnis
muta sedent abiguntque truces a culmine ventos
et ramos errare vetant et murmura demunt
alitibus. non hic pelagi, licet omnia clament
litora, non ullus caeli fragor; ipse profundis
vallibus effugiens speluncae proximus amnis
saxa inter scopulosque tacet: nigrantia circum
armenta, omne solo recubat pecus, et nova marcent
germina, terrarumque inclinat spiritus herbas.

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71 Aversumque **Pω**: Adversumque **BδtΘ**   78 Secubitus **P**: Concubitus **ω**   89 oblivio **L**^{1} *Lindenbruch*: oblivia **Pω**   95 ullus **P**: illic **ω**: illic † ullus **t**   97 tacet **ω**: iacet **P**: tacet † iacet **Θ**   nigrantia **Pω**: pigrentia *Garrod*   circum **P**: circa **ω**: circum † circa **t**   99 Germina **Pω**: Gramina **r**^{r}**t**^{r}

mille intus simulacra dei caelaverat ardens
Mulciber: hic haeret lateri redimita Voluptas,
hic comes in requiem vergens Labor, est ubi Baccho,
est ubi Martigenae socium pulvinar Amori
obtinet. interius tecti in penetralibus altis
et cum Morte iacet, nullique ea tristis imago
cernitur. hae species: ipse autem umentia subter
antra soporifero stipatos flore tapetas
incubat; exhalant vestes et corpore pigro
strata calent, supraque torum niger efflat anhelo
ore vapor; manus haec fusos a tempore laevo
sustentat crinis, haec cornu oblita remisit.
adsunt innumero circum vaga Somnia vultu,
vera simul falsis permixtaque † flumina flammis †
noctis opaca cohors, trabibusque ac postibus haerent,
aut tellure iacent. tenuis, qui circuit aulam,
invalidusque nitor, primosque hortantia somnos
languida succiduis exspirant lumina flammis.
  Huc se caeruleo libravit ab aethere virgo
discolor: effulgent silvae, tenebrosaque tempe
adrisere deae, et zonis lucentibus icta
evigilat domus; ipse autem nec lampade clara
nec sonitu nec voce deae perculsus eodem
more iacet, donec radios Thaumantias omnes
impulit inque oculos penitus descendit inertes.
tunc sic orsa loqui nimborum fulva creatrix:
'Sidonios te Iuno duces, mitissime divum
Somne, iubet populumque trucis defigere Cadmi,
qui nunc eventu belli tumefactus Achaeum

100-105 *om.* **ω**, *exstant in* **PΘδt** *dett. nonnullis*, 'hi versus in reliquis non habentur' **P**ʳ *mg.* 102, 103 ubi **PΘδt**: ibi **Θ**² *dett.* 103 Martigenae **Θδ**: Martigerae **P**: Martigero **t** 104 tecti in **Pt**: tectum **Θδ** *dett.* 106 cernitur. hae species. ipse autem *Vollmer*: Cernitur haec species autem **Pδ**: Cernitur haec autem species **Θ**: Cernitur haec species autem est **t**: Ipse autem vacuus curis **ω** 106a Ipse autem vacuus curis umentia subter **Θ** *mg.* **t** 107 stipatos **Pω**: stipatus **BNQTδt**: stipatus † stipantes **Θ** tapetis **DTδ**: tapetis † tapetas **Θ** 110 effusos † haec fusos **t**: haec fessos **N** 112-117 *om.* **ω**, *exstant in* **PΘδt** *dett. nonnullis* 113 flumina flammis **PΘδt** (*ex v.* 117): tristia blandis *edd. vett.*: tristia laetis *Weyman*, *alii alia* 114 ac **Θ**: aut **Pδt** 115 qui **Θδ**: qui *ex* quoque **t**: qua **P** 117 lumina **Θδ**: flumina **Pt** 122 percussus **N** 128 Achaeum **Pω**: Achivum **B**: Achivum † Achaeum **DΘ**

pervigil adservat vallum et tua iura recusat.
da precibus tantis, rara est hoc posse facultas
placatumque Iovem dextra Iunone mereri.'
dixit, et increpitans languentia pectora dextra,
ne pereant voces, iterumque iterumque monebat.
ille deae iussis vultu, quo nutat, eodem
adnuit; excedit gravior nigrantibus antris
Iris et obtusum multo iubar excitat imbri.
  Ipse quoque et volucrem gressum et ventosa citavit
tempora, et obscuri sinuatam frigore caeli
implevit chlamydem, tacitoque per aethera cursu
fertur et Aoniis longe gravis imminet arvis.
illius aura solo volucres pecudesque ferasque
explicat, et penitus, quemcumque supervolat orbem,
languida de scopulis sidunt freta, pigrius haerent
nubila, demittunt extrema cacumina silvae,
pluraque laxato ceciderunt sidera caelo.
primus adesse deum subita caligine sensit
campus, et innumerae voces fremitusque virorum
submisere sonum; cum vero umentibus alis
incubuit piceaque haud umquam densior umbra
castra subit, errare oculi resolutaque colla,
et medio adfatu verba imperfecta relinqui.
mox et fulgentes clipeos et saeva remittunt
pila manu, lassique cadunt in pectora vultus.
et iam cuncta silent: ipsi iam stare recusant
cornipedes, ipsos subitus cinis abstulit ignes.
  At non et trepidis eadem sopor otia Grais
suadet, et adiunctis arcet sua nubila castris
noctivagi vis blanda dei: stant undique in armis
foedam indignantes noctem vigilesque superbos.

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129 iura **Pω**: iussa **SQDTδ**: iura † iussa **t**   130 hoc est **QΘ**   *Post* 130 *in dett. nonnullis et mg.* **N**^{r}**δ**^{r}**T**^{r} Iunonemque tibi placatam coniuge (numine **δ**) dextro   131 mereri **ω**: vereri **P**: merere *dett.*   134 vultu quo nutat eodem **P**: dubium mixtumque sopori **ω**: vultu quo nutat eodem † dubium mixtumque sopori (sonori **δ**) **δt**: dubium m.s. † vultu q.n.e. **Θ**   142 quemcumque **PD**: quacumque *ex* quamcumque **N**: quamcumque † quemcumque **t**: quecumque **δ**: quamcumque **ω**   142 orbem **PDNδ**: urbem **ω**: urbem † orbem **t**   157 adiunctis **Ptδ**: a cunctis **ω**: abiunctis **D**: a iunctis **BNQ**: a cunctis † a iunctis **Θ**

ecce repens superis animum lymphantibus horror
Thiodamanta subit formidandoque tumultu
pandere fata iubet, sive hanc Saturnia mentem,
sive novum comitem bonus instigabat Apollo.
prosilit in medios, visu audituque tremendus
impatiensque dei, fragili quem mente receptum
non capit: exundant stimuli, nudusque per ora
stat furor, et trepidas incerto sanguine tendit
exhauritque genas; acies huc errat et illuc,
sertaque mixta comis sparsa cervice flagellat.
sic Phryga terrificis genetrix Idaea cruentum
elicit ex adytis consumptaque bracchia ferro
scire vetat; quatit ille sacras in pectora pinus
sanguineosque rotat crines et vulnera cursu
exanimat: pavet omnis ager respersaque cultrix
arbor, et attoniti currum erexere leones.
Ventum ad consilii penetrale domumque verendam
signorum, magnis ubi dudum cladibus aeger,
rerum extrema movens, frustra consultat Adrastus.
stant circum subiti proceres, ut quisque perempto
proximus, et magnis loca desolata tuentur
regibus, haud laeti seque huc crevisse dolentes.
non secus amisso medium cum praeside puppis
fregit iter, subit ad vidui moderamina clavi
aut laterum custos, aut quem penes obvia ponto
prora fuit: stupet ipsa ratis tardeque sequuntur
arma, nec accedit domino tutela minori.
ergo alacer trepidos sic erigit augur Achivos:
'Magna deum mandata, duces, monitusque verendos
advehimus, non hae nostro de pectore voces:
ille canit, cui me famulari et sumere vittas
vestra fides, ipso non discordante, subegit.
nox fecunda operum pulchraeque accommoda fraudi
panditur augurio divom; vocat obvia Virtus,

---

160 repens **P**: recens ω: recens † repens **B**[1]**t** 164 medios **P**: medio ω: medium **Θ** 166 nudusque **P**ω: nudusque *ex* nullusque **T**[2]: nudusque † nulus *mg.* **Θ** 167 tendit **PBK**: reddit ω: tendit † reddit **Dt**: reddit † tendit **Θ** 172 pectora ω: pectore **PCδt** 173 rotat ω: quatit **P** (*ex v.* 172): quatit † rotat **δ** 174 cultrix **PNQ**[1]**t**: cultris ω 183 vidui ω: dubii **P**: vidui † dubii **t**

et poscit Fortuna manus. stupet obruta somno
Aonidum legio: tempus nunc funera regum
ulcisci miserumque diem; rapite arma morasque
frangite portarum: sociis hoc subdere flammas,
hoc tumulare suos. equidem haec et Marte diurno
dum res infractae pulsique in terga redimus
(per tripodas iuro et rapti nova fata magistri)
vidi, et me volucres circum plausere secundae.
sed nunc certa fides. modo me sub nocte silenti
ipse, ipse adsurgens iterum tellure soluta,
qualis erat (solos infecerat umbra iugales),
Amphiaraus adit: non vanae monstra quietis,
nec somno comperta loquor. 'Tune' inquit, 'inertes
Inachidas (redde haec Parnasia serta meosque
redde deos) tantam patiere amittere noctem,
degener? haec egomet caeli secreta vagosque
edocui lapsus? vade heia, ulciscere ferro
nos saltem!' dixit, meque haec ad limina visus
cuspide sublata totoque impellere curru.
quare agite, utendum superis; non comminus hostes
sternendi: bellum iacet, et saevire potestas.
ecqui aderunt, quos ingenti se attollere fama
non pigeat, dum fata sinunt? iterum ecce benignae
noctis aves; sequor, et comitum licet agmina cessent,
solus eo! atque adeo venit ille et quassat habenas.'
  Talia vociferans noctem exturbabat, euntque
non secus accensi proceres, quam si omnibus idem
corde deus: flagrant comitari et iungere casus.
ter denos numero, turmarum robora, iussus
ipse legit; circa fremit indignata iuventus
cetera, cur maneant castris ignavaque servent
otia: pars sublime genus, pars facta suorum,
pars sua, sortem alii clamant, sortem undique poscunt.
gaudet in adversis animoque adsurgit Adrastus.
vertice sic Pholoes volucrum nutritor equorum,

---

194 Et poscit † Exposcit **t** stupet † iacet **t** 198 haec **Pδ**: hoc **ω** 210 vade **Ptδ**: suade **ω** 212 curru **ω**: cursu **Pδ** 215 Ecqui *ex* Haecqui **P**[r]**B**[1]: Haecqui **T**: Nec qui **δ** 218 atque adeo **PBCQΘδ**: solus **ω**: atque adeo † solus **D** 219 euntque **ω**: eumque **PD**

cum fetura gregem pecoroso vere novavit,
laetatur cernens hos montis in ardua niti,
hos innare vadis, certare parentibus illos;
tunc vacuo sub corde movet, qui molle domandi
ferre iugum, qui terga boni, quis in arma tubasque
natus, ad Eleas melior quis surgere palmas:
talis erat turmae ductor longaevus Achivae.
nec deest coeptis: 'Unde haec tam sera repente
numina? qui fractos superi rediistis ad Argos?
estne hic infelix virtus gentique superstes
sanguis, et in miseris animorum semina durant?
laudo equidem, egregii iuvenes, pulchraque meorum
seditione fruor; sed fraudem et operta paramus
proelia, celandi motus: numquam apta latenti
turba dolo. servate animos, venit ultor in hostes
ecce dies; tunc arma palam, tunc ibimus omnes.'
his tandem virtus iuvenum frenata quievit:
non aliter moto quam si pater Aeolus antro
portam iterum saxo premat imperiosus et omne
claudat iter, iam iam sperantibus aequora ventis.
  Insuper Herculeum sibi iungit Agyllea vates
Actoraque: hic aptus suadere, hic robore iactat
non cessisse patri; comites tribus ordine deni,
horrendum Aoniis et contra stantibus agmen.
ipse novi gradiens furta ad Mavortia belli
ponit adoratas, Phoebea insignia, frondes,
longaevique ducis gremio commendat honorem
frontis, et oblatam Polynicis munere grato
loricam galeamque subit. ferus Actora magno
ense gravat Capaneus, ipse haud dignatus in hostem
ire dolo superosque sequi. permutat Agylleus
arma trucis Nomii: quid enim fallentibus umbris
arcus et Herculeae iuvissent bella sagittae?
  Inde per abruptas castrorum ex aggere pinnas,
ne gravis exclamet portae mugitus aenae,

---

229 Cum **Pδt**: Cui **ω**   236 deest **Pω**: deerat *dett. quid.*   coeptis **Pω**: inceptis *Ellis, Garrod*   248 sperantibus **ω**: spirantibus **PBLQ**: sperantibus † spirantibus **Θt**   250 robore **Pt**: robora **ω**   256 obliquam **P**   258 hostem **Pω**: hostes **Dδ**   262 pinnas **ω**: portas **Pδ**: portas † pinnas **t**

praecipitant saltu; nec longum, et protinus ingens
praeda solo ceu iam exanimes multoque peracti
ense iacent. 'Ite, o socii, quacumque voluptas
caedis inexhaustae, superisque faventibus, oro,
sufficite!' hortatur clara iam voce sacerdos;
'cernitis expositas turpi marcore cohortes?
pro pudor! Argolicas hine ausi obsidere portas,
hi servare viros?' sic fatus, et exuit ensem
fulmineum rapidaque manu morientia transit
agmina. quis numeret caedes, aut nomine turbam
exanimem signare queat? subit ordine nullo
tergaque pectoraque et galeis inclusa relinquit
murmura permiscetque vagos in sanguine manes:
hunc temere explicitum stratis, hunc sero remissis
gressibus inlapsum clipeo et male tela tenentem,
coetibus hos mediis vina inter et arma iacentes,
adclinis clipeis alios, ut quemque ligatum
infelix tellure sopor supremaque nubes
obruerat. nec numen abest, armataque Iuno
lunarem quatiens exserta lampada dextra
pandit iter firmatque animos et corpora monstrat.
sentit adesse deam, tacitus sed gaudia celat
Thiodamas; iam tarda manus, iam debile ferrum
et caligantes nimiis successibus irae.
Caspia non aliter magnorum in strage iuvencum
tigris, ubi inmenso rabies placata cruore
lassavitque genas et crasso sordida tabo
confudit maculas, spectat sua facta doletque
defecisse famem: victus sic augur inerrat
caedibus Aoniis; optet nunc bracchia centum
centenasque in bella manus; iam taedet inanes
exhaurire minas, hostemque adsurgere mallet.
Parte alia segnes magno satus Hercule vastat
Sidonios Actorque alia; sua quemque cruento
limite turba subit: stagnant nigrantia tabo

---

271 fatus **Pω**: fatur **tδ**: fatus *ex* fatur **Θ** 274 subit **ω**: subito **P**: fodit † subit **D**: fodit **T**² *mg.* 279 una **P**: vana **C**: vina *ex* vana **T**²**r**² 289 pacata **Pt** 290 Laxavitque **D** 291 Confundit **PDtδ** 295 mallet **PBDLQtδ**: malit **ω**: malit † mallet **Θ**

gramina, sanguineis nutant tentoria rivis;
fumat humus, somnique et mortis anhelitus una
volvitur; haud quisquam visus aut ora iacentum
erexit: tali miseris deus aliger umbra
incubat et tantum morientia lumina solvit.
traxerat insomnis cithara ludoque suprema
sidera iam nullos visurus Ialmenus ortus,
Sidonium paeana canens; huic languida cervix
in laevum cogente deo mediaque iacebant
colla relicta lyra: ferrum per pectus Agylleus
exigit aptatamque cava testudine dextram
percutit et digitos inter sua fila trementes.
proturbat mensas dirus liquor: undique manant
sanguine permixti latices, et Bacchus in altos
crateras paterasque redit. ferus occupat Actor
implicitum fratri Thamyrin, Tagus haurit Echecli
terga coronati, Danaus caput amputat Hebri:
nescius heu rapitur fatis, hilarisque sub umbras
vita fugit mortisque ferae lucrata dolores.
stratus humo gelida subter iuga fida rotasque
Calpetus Aonios gramen gentile metentes
proflatu terrebat equos: madida ora redundant
accensusque mero sopor aestuat; ecce iacentis
Inachius vates iugulum fodit, expulit ingens
vina cruor fractumque perit in sanguine murmur.
fors illi praesaga quies, nigrasque gravatus
per somnum Thebas et Thiodamanta videbat.
  Quarta soporiferae superabant tempora nocti,
cum vacuae nubes et honor non omnibus astris,
adflatusque fugit curru maiore Bootes.
iamque ipsum defecit opus, cum providus Actor

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299 sanguineisque natant *Markland*: fluitant *Bentley*: undant *Clausen* 305 Ialmenus *Gronovius*: ialminus **P**: palmenus **ω**: almenus **δ**: alinenus **Tr**: almenus † alemenus **t**: palmenus *ex* almenus **Θ** 307 relicta **Pω**: relapsa **Nt**: relicta † relapsa **Θ**: replicta *Heinsius* 310 Perculit **Pδ** 311 Perturbat **N**: Proturbat † Perturbat **t** 312 in altos *corruptum esse suspicatur Garrod sine iusta causa* 317 lucrata *vix ferendum esse asseveravit Garrod, sed vid. not. ad h.l.* 319 Calpetus **PQ**: Palpetus **ω** 321 iacentis **ω**: tacentis **PN²δ**: iacentis † tacentis **t** 326 noctis **Nt** 328 cursu **D**

Thiodamanta vocat: 'Satis haec inopina Pelasgis
gaudia: vix ullos tanto reor agmine saevam
effugisse necem, ni quos deformis in alto
sanguine degeneres occultat vita; secundis
pone modum: sunt et diris sua numina Thebis.
forsitan et nobis modo quae favere, recedunt.'
paruit, et madidas tollens ad sidera palmas:
'Phoebe, tibi exuvias monstratae praemia noctis
nondum ablutus aquis (tibi enim haec ego sacra litavi)
trado ferus miles tripodum fidusque sacerdos.
si non dedecui tua iussa tulique prementem,
saepe veni, saepe hanc dignare inrumpere mentem.
nunc tibi crudus honos, trunca arma cruorque virorum:
at patrias si quando domos optataque, Paean,
templa, Lycie, dabis, tot ditia dona sacratis
postibus et totidem voti memor exige tauros.'
dixerat, et laetis socios revocabat ab armis.
  Venerat hos inter fato Calydonius Hopleus
Maenaliusque Dymas, dilecti regibus ambo,
regum ambo comites, quorum post funera maesti
vitam indignantur. prior Arcada concitat Hopleus:
'Nullane post manes regis tibi cura perempti,
care Dyma, teneant quem iam fortasse volucres
Thebanique canes? patriae quid deinde feretis,
Arcades? en reduces contra venit aspera mater:
funus ubi? at nostro semper sub pectore Tydeus
saevit inops tumuli, quamvis patientior artus
ille nec abruptis adeo lacrimabilis annis.
ire tamen saevumque libet nullo ordine passim
scrutari campum, mediasve inrumpere Thebas.'
excipit orsa Dymas: 'Per ego haec vaga sidera iuro,
per ducis errantis instar mihi numinis umbras,
idem animus misero; comitem circumspicit olim

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332 ni **ω**: hi **P** 335 *versum om.* **N**, *add.* **N**[2] *mg.* recedant *Jortin* 337 proelia **N**[1]**t** 338 Necdum **Nt** 341 erumpere † irrumpere **Θ** 342 Non **D** 343 Ad **Pδ** 344 tot **Pω**: tunc **N**[1]: tunc † tot **t** 346 evocabat **TrQ**[1]: revocavit **Θ** 352 Care **ω**: Clare **PN**[2]: Care † Clare **t** temerant *Baehrens* 355 ad nostros **P** aut † at **Θ** 359 mediasve **PD**: mediasque **ω** 362 animus **Pδ**: ardor **ω**: animus (*sscr.* ardor) **DN**: ardor † animus **t**

mens humilis luctu, sed nunc prior ibo' — viamque
incohat et maesto conversus ad aethera vultu
sic ait: 'Arcanae moderatrix Cynthia noctis,
si te tergeminis perhibent variare figuris
numen et in silvas alio descendere vultu,
ille comes nuper nemorumque insignis alumnus,
ille tuus, Diana, puer (nunc respice saltem)
quaeritur.' intendit pronis dea curribus almum
sidus et admoto monstravit funera cornu.
apparent campi Thebaeque altusque Cithaeron:
sic ubi nocturnum tonitru malus aethera frangit
Iuppiter, absiliunt nubes et fulgure claro
astra patent, subitusque oculis ostenditur orbis.
accepit radios et eadem percitus Hopleus
Tydea luce videt; longe dant signa per umbras
mutua laetantes, et amicum pondus uterque,
ceu reduces vitae saevaque a morte remissos,
subiecta cervice levant; nec verba, nec ausi
flere diu: prope saeva dies indexque minatur
ortus. eunt taciti per maesta silentia magnis
passibus exhaustasque dolent pallere tenebras.
  Invida fata piis et fors ingentibus ausis
rara comes. iam castra vident animisque propinquant,
et decrescit onus, subiti cum pulveris umbra
et sonus a tergo. monitu ducis acer agebat
Amphion equites, noctem vigilataque castra
explorare datus, primusque per avia campi
usque procul (necdum totas lux solverat umbras)
nescio quid visu dubium incertumque moveri
corporaque ire videt; subitus mox fraude reperta
exclamat: 'Cohibete gradum quicumque!' sed hostes
esse patet: miseri pergunt anteire timentque
non sibi; tunc mortem trepidis minitatur et hastam

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370 intendit *dett. quid., Barth*: incendit **Pω** curribus **Pω**: cornibus *Markland* 371 funera **ω**: sidera **P** cornu **ω**: curru **Pδ**: cornu † curru **NΘt**: curru † cornu **D** 374 absiliunt **ω**: adsiliunt **PBNQδ**: assiliunt † absiliunt **t** 375 latent *Garrod* 380 levant **ω**: lavant **P**: levat **T** 384 fatidici sed fors **P** 387 Et **Pω**: Fit **QNtδ**: Et † Fit **Θ** 389 Explorata **P** 391 moveri † videri **ΘL**

expulit, ac vanos alte levat eminus ictus,
adfectans errare manum. stetit illa Dymantis
ante oculos, qui forte prior, gressumque repressit.
at non magnanimus curavit perdere iactus
Aepytus, et fixo transverberat Hoplea tergo
pendentisque etiam perstrinxit Tydeos armos.
labitur egregii nondum ducis immemor Hopleus,
exspiratque tenens (felix, si corpus ademptum
nesciat), et saevas talis descendit ad umbras.
Viderat hoc retro conversus et agmina sentit
iuncta Dymas, dubius precibusne subiret an armis
instantes; arma ira dabat, fortuna precari
non audere iubet: neutri fiducia coepto.
distulit ira preces; ponit miserabile corpus
ante pedes, tergoque graves quas forte gerebat
tigridis exuvias in laevam torquet et obstat
exsertum obiectans mucronem, inque omnia tela
versus et ad caedem iuxta mortemque paratus:
ut lea, quam saevo fetam pressere cubili
venantes Numidae, natos erecta superstat,
mente sub incerta torvum ac miserabile frendens;
illa quidem turbare globos et frangere morsu
tela queat, sed prolis amor crudelia vincit
pectora, et a media catulos circumspicit ira.
et iam laeva viro, quamvis saevire vetaret
Amphion, erepta manus, puerique trahuntur
ora supina comis; serus tunc denique supplex
demisso mucrone rogat: 'Moderatius, oro,
ducite, fulminei per vos cunabula Bacchi
Inoamque fugam vestrique Palaemonis annos!
si cui forte domi natorum gaudia, si quis

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396 vano **P**: vacuos **δt**   397 manum **PDt**: manus **ω**   401 Pendentisque **ω**: Pendentesque **Pδ**: Pendentis **T**: Pendentes *ex* Pendentis **r**[2]: Pendentesque † Pendentisque **t**   402 nondum ducis **Pω**: -que ducis non **T**[1]**r** *Bentley*: sed non ducis **N**[1]: nondum † sed non **Θ**: sed non † nondum **t**: non iam **C**   404 et **PDδ**: ac **ω**: ac † et **t**   descendit **PS**: descendat **ω**: descendit *ex* descendat **Θ**   410 gerebat **NC**: ferebat **Pδ**: regebat **ω**: gerebat † ferebat **t**   411 laevam **PBC**: laevum **ω**: laevum † laevam **Θ**: laeva **δ**   416 sub **Pω**: sui *Heinsius*: sed *Garrod*   418 prolis **ω**: pronus **Ptδ**   421 erecta **P**   422 per vos **ω**: parvos **PQ**[1]

hic pater, angusti puero date pulveris haustus
exiguamque facem! rogat, en rogat ipse iacentis
vultus: ego infandas potior satiare volucres,
me praebete feris, ego bella audere coegi.'
'Immo' ait Amphion, 'regem si tanta cupido
condere, quae timidis belli mens, ede, Pelasgis,
quid fracti exsanguesque parent; cuncta ocius effer,
et vita tumuloque ducis donatus abito.'
horruit et toto praecordia protinus Arcas
implevit capulo. 'Summumne hoc cladibus' inquit,
'deerat, ut adflictos turparem ego proditor Argos?
nil emimus tanti, nec sic velit ipse cremari.'
sic ait, et magno proscissum vulnere pectus
iniecit puero, supremaque murmura volvens:
'Hoc tamen interea † et tu † potiare sepulcro'.
tales optatis regum in complexibus ambo,
par insigne animis, Aetolus et inclitus Arcas,
egregias efflant animas letoque fruuntur.
vos quoque sacrati, quamvis mea carmina surgant
inferiore lyra, memores superabitis annos.
forsitan et comites non aspernabitur umbras
Euryalus Phrygiique admittet gloria Nisi.
At ferus Amphion, regi qui facta reportent
edoceantque dolum captivaque corpora reddant,
mittit ovans; clausis ipse insultare Pelasgis
tendit et abscisos sociorum ostendere vultus.
interea reducem murorum e culmine Grai
Thiodamanta vident, nec iam erumpentia celant
gaudia. ut exsertos enses et caede recenti
arma rubere notant, novus adsilit aethera magnum
clamor, et e summo pendent cupida agmina vallo
noscere quisque suos. volucrum sic turba recentum,
cum reducem longo prospexit in aere matrem,

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428 tacentis *Markland* 433 parent **PDNΘδ**: parant **ω**: parant † parent **t** 437 turparem **ω**: turbarem **PDNSt**: turbarem † turparem **Θ** 438 sic **ω**: si **PB**: si *ex* sic **t** 441 et tu **P**: claro **ω**: claro et tu **δ**: mecum *Garrod*: *vid. not. ad h.l.* potiore (*corr.* **P**^{1})**P**: potiere **D** 442 in *om.* **Nt** 448 admittit **Q**: admittat **Tr**: admittit † -et **Θ** 455 exortos **P** recentum **Tr** 456 novus **ω**: tunc **P**: tunc † novus **t**: tunc (novus *sscr.*) **δ** 459 aere **PDδ**: aethere **ω**: aere † aethere **t**

ire cupit contra summique e margine nidi
exstat hians, iam iamque cadat, ni pectore toto
obstet aperta parens et amantibus increpet alis.
dumque opus arcanum et taciti compendia Martis
enumerant laetisque suos complexibus implent
Hopleaque exquirunt tardumque Dymanta queruntur
ecce et Dircaeae iuxta dux concitus alae
venerat Amphion; non longum caede recenti
laetatus videt innumeris fervere catervis
tellurem atque una gentem exspirare ruina.
qui tremor inicitur caeli de lampade tactis,
hic fixit iuvenem, pariterque horrore sub uno
vox, acies sanguisque perit, gemitusque parantem
ipse ultro convertit equus; fugit ala retorto
pulvere. nondum illi Thebarum claustra subibant,
et iam Argiva cohors nocturno freta triumpho
prosilit in campos; per et arma et membra iacentum
taetraque congerie sola semianimumque cruorem
cornipedes ipsique ruunt: gravis exterit artus
ungula, sanguineus lavat imber et impedit axes.
dulce viris hac ire via, ceu tecta superbi
Sidonia atque ipsas calcent in sanguine Thebas.
hortatur Capaneus: 'Satis occultata, Pelasgi,
delituit virtus: nunc, nunc mihi vincere pulchrum
teste die; mecum clamore et pulvere aperto
ite palam, iuvenes: sunt et mihi provida dextrae
omina et horrendi stricto mucrone furores.'
sic ait; ardentes alacer succendit Adrastus
Argolicusque gener, sequitur iam tristior augur.
iamque premunt muros — et adhuc nova funera narrat

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460 summique **Pt**: summaque **ω**: summoque *ex* summaque **Θ** 466 et *om.* **NST** 469 ruinam **P** 470 inicitur *Garrod*: inlicita **Pω**: elicita *dett.quid.*, *vulgo*: iniecta *Klotz in addendis* p. 583 tactis **PBC**: tactos **ω** 472 Vix acie **P** parentum *ex* parentem **P**: parantem *ex* parentem $\mathbf{T}^2$ 478 exterit **Ptδ**: exerit **ω**: exerit † exterit **Θ** 479 lavat **ω**: libat **P**: labat $\mathbf{N}^2$: lavat † labat **t** impedit *ex* imperit $\mathbf{P}^1$: impedit † impetit **t**: imperat **δ** 481 sanguine **PD**: pulvere **ω**: sanguine † pulvere **t**: pulvere † sanguine **Θ** 483 nunc nunc **ω**: nunc est **Pδ**: nunc nunc † est **t** 486 Omina **ω**: Omnia **PΘδ**: Omina † Omnia **T**: Omnia † Omnia (*sic*) **r**: numina *Menke* 487 succedit **P**

Amphion — miseramque intrarant protinus urbem,
ni Megareus specula citus exclamasset ab alta:
'Claude, vigil, subeunt hostes, claude undique portas!'
  Est ubi dat vires nimius timor: ocius omnis
porta coit; solas dum tardius artat Echion
Ogygias, audax animis Spartana iuventus
inrupit, caesique ruunt in limine primo
incola Taygeti Panopeus rigidique natator
Oebalus Eurotae; tuque, o spectate palaestris
omnibus et nuper Nemeaeo in pulvere felix,
Alcidama, primis quem caestibus ipse ligarat
Tyndarides, nitidi moriens convexa magistri
respicis: averso pariter deus occidit astro.
te nemus Oebalium, te lubrica ripa Lacaenae
virginis et falso gurges cantatus olori
flebit, Amyclaeis Triviae lugebere nymphis,
et quae te leges praeceptaque fortia belli
erudiit genetrix, nimium didicisse queretur.
talis Echionio Mavors in limine saevit.
  Tandem umeris obnixus Acron et pectore toto
pronus Ialmenides aeratae robora portae
torserunt: quanta pariter cervice gementes
profringunt inarata diu Pangaea iuvenci.
par operis iactura lucro, quippe hoste retento
exclusere suos; cadit intra moenia Graius
Ormenus, et pronas tendentis Amyntoris ulnas
fundentisque preces penitus cervice remissa
verba solo vultusque cadunt, colloque decorus
torquis in hostiles cecidit per vulnus harenas.

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490 intrarant **P**^{2}**t**: intrabant **Pω**: intrant **δ** 499 nemeo **Ntδ**: iam nemeo **BT**: iam nemo † nemeo **Θ** 500 ligabat **P** 502 adverso **NT** 504 olori *ex* oliri **P**^{2}: olore **ω** 505 Flebit **N**: Flevit **Pω** 510 Pronus **ω**: Protinus **Pt** ialmenides **ω**: almenides **PST**: et almenides **δ**: ealmenides **D**: almeides **Nt**: et almenides † ialmenides **Θ** eratae *ex* erratae **P**^{2}: ferratae **ω**: ferratae † eratae **N**: aeratae † ferratae **tδ** 512 Profringunt **Pω**: Prostringunt † Proscindunt **D**: Profindunt *ex* Profingunt **T**^{r}: Profringunt † Proscindunt **δ** 513 operi *Servius* namque hoste recepto *Servius* (*Aen.*9.727) 515 Ormenas **P**: Ormenus † Ormenas **t**: Armenas **δ** 516 remissa **P**: recisa **ω**: recisa † remissa **t**

solvitur interea vallum, primaeque recusant
stare morae; iam se peditum iunxere catervae
moenibus: at patulas saltu transmittere fossas
horror equis, haerent trepidi atque immane paventes
abruptum mirantur agi; nunc impetus ire
margine ab extremo, nunc sponte in frena recedunt.
hi praefixa solo vellunt munimina, at illi
portarum obiectus minuunt et ferrea sudant
claustra remoliri, trabibusque aut aere sonoro
pellunt saxa loco; pars ad fastigia missas
exsultant haesisse faces, pars ima lacessunt
scrutanturque cavas caeca testudine turres.
  At Tyrii, quae sola salus, caput omne coronant
murorum, nigrasque sudes et lucida ferro
spicula et arsuras caeli per inania glandes
saxaque in adversos ipsis avolsa rotabant
moenibus: exundant saevo fastigia nimbo,
armataeque vomunt stridentia tela fenestrae.
qualiter aut Malean aut alta Ceraunia supra
cessantes in nube sedent nigrisque leguntur
collibus et subitae saliunt in vela procellae:
talis Agenoreis Argivum exercitus armis
obruitur; non ora virum, non pectora flectit
imber atrox, rectosque tenent in moenia vultus
immemores leti et tantum sua tela videntes.
Anthea falcato lustrantem moenia curru
desuper Ogygiae pepulit gravis impetus hastae;
lora excussa manu, retroque in terga volutus
semianimos artus ocreis retinentibus haeret;

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521 at **ω**: ad **P** 523 agi **ω**: iter **P**: iter † agi **tδ** 527 trabibusque ariete *ex* trabibus et ariete $\mathbf{P}^1$: trabibusque artata **ω**: artata † ariete **Θ**: aut aere *Kohlmann, alii alia, vid. not. ad h.l.* 528 loco **Pω**: loco † sono $\mathbf{N}^2\mathbf{t}$: sono *ex* loco $\mathbf{r}^2$ 529 lacessunt **Pω**: lacessit † lacessunt **Tr** 530 terras **T** (*corr.* $\mathbf{T}^2$)**r** 536 fenestrae **PD**: pharetrae **ω**: pharetrae (*sscr.* fenestrae) **N**: fenestrae † pharetrae **t** 538 leguntur **ω**: locuntur **P**: legantur **S**: teguntur **δ**: teguntur † leguntur **D**: leguntur † loquuntur **N**: loquuntur † leguntur **t**: leguntur *ex* loquuntur $\mathbf{r}^2$: locantur *Bury* 540 Talibus **P** armis **ω**: orans **P** 546 volutus **ω**: solutus $\mathbf{PN}^2\boldsymbol{\delta}$: volutus † solutus **tΘTr**

mirandum visu belli scelus: arma trahuntur,
fumantesque rotae tellurem et tertius hastae
sulcus arat; longo sequitur vaga pulvere cervix,
et resupinarum patet orbita lata comarum.
At tuba luctificis pulsat clangoribus urbem
obsaeptasque fores sonitu perfringit amaro.
divisere aditus, omnique in limine saevus
signifer ante omnes sua damna et gaudia portat.
dira intus facies; vix Mavors ipse videndo
gaudeat; insanis lymphatam horroribus urbem
scindunt dissensu vario Luctusque Furorque
et Pavor et caecis Fuga circumfusa tenebris.
Bellum intrasse putes: fervent discursibus arces,
miscentur clamore viae, ferrum undique et ignes
mente vident, saevas mente accepere catenas.
consumpsit ventura timor; iam tecta replerunt
templaque et ingratae vallantur planctibus arae.
una omnes eademque subit formido per annos:
poscunt fata senes, ardet palletque iuventus,
atria femineis trepidant ululata querellis.
flent pueri et flendi nequeunt cognoscere causas
attoniti et tantum matrum lamenta trementes.
illas cogit amor, nec habent extrema pudorem:
ipsae tela viris, ipsae iram animosque ministrant,
hortanturque unaque ruunt, nec avita gementes
limina nec parvos cessant ostendere natos:
sic ubi pumiceo pastor rapturus ab antro
armatas erexit apes, fremit aspera nubes,
inque vicem sese stridore hortantur et omnes
hostis in ora volant, mox deficientibus alis
amplexae flavamque domum captivaque plangunt
mella laboratasque premunt ad pectora ceras.
Nec non ancipitis pugnat sententia vulgi
discordesque serit motus: hi reddere fratrem

549 territus **Pδ**: territus † tertius **t** 553 perstringit **δ** 555 portans **P** 557 insanis **PD**: incertis **ω**: insanis † incertis **t** 563 replerunt **M** *dett. quid.*: replerant **ω**: replorant **P** 569 trementes **P**: timentes **ω**: trementes † timentes **Dt**: timentes † videntes $\mathbf{r}^2$ 574 puniceo **NQ**: puniceo † pumiceo **Θ** 581 fratrem **Pω**: fratri *dett.quid. Sandstroem*

(nec mussant, sed voce palam claroque tumultu)
reddere regna iubent; periit reverentia regis
sollicitis: 'Veniat pactumque hic computet annum,
Cadmeosque lares exsul patriasque salutet
infelix tenebras; cur autem ego sanguine fraudes
et periura luam regalis crimina noxae?'
inde alii: 'Sera ista fides, iam vincere mavult.'
Tiresian alii lacrimis et supplice coetu
orant, quodque unum rebus solamen in artis,
nosse futura rogant. tenet ille inclusa premitque
fata deum: 'Quiane ante duci bene credita nostro
consilia et monitus, cum perfida bella vetarem?
te tamen, infelix' inquit, 'perituraque Thebe,
si taceam, nequeo miser exaudire cadentem
Argolicumque oculis haurire vacantibus ignem.
vincamur, Pietas; pone heia altaria, virgo,
quaeramus superos.' facit illa, acieque sagaci
sanguineos flammarum apices geminumque per aras
ignem et clara tamen mediae fastigia lucis
orta docet; tunc in speciem serpentis inanem
ancipiti gyro volvi frangique ruborem
demonstrat dubio, patriasque inluminat umbras.
ille coronatos iamdudum amplectitur ignes,
fatidicum sorbens vultu flagrante vaporem.
stant tristes horrore comae, vittasque prementes
caesaries insana levat: diducta putares
lumina consumptumque genis rediisse nitorem.
tandem exundanti permisit verba furori:
'Audite, o sontes, extrema litamina divum,
Labdacidae: venit alma salus, sed limite duro.
Martius inferias et saeva efflagitat anguis
sacra: cadat generis quicumque novissimus exstat
viperei, datur hoc tantum victoria pacto.
felix, qui tanta lucem mercede relinquet.'

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582 claraque **P** 584 Solliciti **P** 586 aut **Ttδ** ego *om.***P** 592 nostro **Ptδ**: nostra **ω** 602 rubore *Barth fort. recte* 606 prementes **Pδ**: trementes **ω** 609 furori **ω**: nitorem **P** (*ex* 608) 611 limine **N**^{1}: limite † limine **t** 615 relinquat † relinquet **Tr**

Stabat fatidici prope saeva altaria vatis
maestus, adhuc patriae tantum communia lugens
fata, Creon: grandem subiti cum fulminis ictum,
non secus ac torta traiectus cuspide pectus,
accipit exanimis sentitque Menoecea posci.
monstrat enim suadetque timor; stupet anxius alto
corda metu glaciante pater, Trinacria qualis
ora repercussum Libyco mare sumit ab aestu.
mox plenum Phoebo vatem et celerare iubentem,
nunc humilis genua amplectens nunc ora canentis,
nequiquam reticere rogat; iam Fama sacratam
vocem amplexa volat, clamantque oracula Thebae.
Nunc, age, quis stimulos et pulchrae gaudia mortis
addiderit iuveni (neque enim haec absentibus umquam
mens homini transmissa deis), memor incipe Clio,
saecula te quoniam penes et digesta vetustas.
Diva Iovis solio iuxta comes, unde per orbem
rara dari terrisque solet contingere, Virtus,
seu pater omnipotens tribuit, sive ipsa capaces
elegit penetrare viros, caelestibus ut tunc
desiluit gavisa plagis! dant clara meanti
astra locum quosque ipsa polis adfixerat ignes.
iamque premit terras, nec vultus ab aethere longe;
sed placuit mutare genas, fit provida Manto,
responsis ut plena fides, et fraude priores
exuitur vultus. abiit horrorque vigorque
ex oculis, paulum decoris permansit honosque
mollior, et posito vatum gestamina ferro
subdita; descendunt vestes, torvisque ligatur
vitta comis (nam laurus erat); tamen aspera produnt
ora deam nimiique gradus. sic Lydia coniunx
Amphitryoniaden exutum horrentia terga
perdere Sidonios umeris ridebat amictus

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617 patriae tantum **ω**: patriae et tantum **Ptδ**: tantum patriae **BΘ** iungens **P** 621 instupet **P** 628 quis **PDC**: qui **ω** 631 et **ω**: est **P** vetustas **ω**: voluptas **P**: vetustas † voluptas **N**^{2}**t** 632 urbem **P** 635 penetrare viros *ex* penetrale viri **N**^{2}: penetrale viri † penetrare viros **t** tunc **Pω**: nunc *ex* tunc **B**^{1} 637 polis **ω**: potens **P**: polis *ex* potens **t**^{2} 638 vultus **ω**: virtus **P** 640 plena **Pω**: plana **Ttδ**: plena *ex* plana **Θ**

et turbare colus et tympana rumpere dextra.
Sed neque te indecorem sacris dignumque iuberi
talia Dircaea stantem pro turre, Menoeceu,
invenit; immensae reserato limine portae
sternebas Danaos, pariter Mavortius Haemon.
sed consanguinei quamvis atque omnia fratres,
tu prior: exanimes circum cumulantur acervi;
omne sedet telum, nulli sine caedibus ictus,
necdum aderat Virtus; non mens, non dextra quiescit,
non avida arma vacant, ipsa insanire videtur
Sphinx galeae custos, visoque animata cruore
emicat effigies et sparsa orichalca renident:
cum dea pugnantis capulum dextramque repressit:
'Magnanime o iuvenis, quo non agnoverit ullum
certius armifero Cadmi de semine Mavors,
linque humiles pugnas, non haec tibi debita virtus:
astra vocant, caeloque animam, plus concipe, mittes.
iamdudum hoc hilares genitor bacchatur ad aras,
hoc ignes fibraeque volunt, hoc urguet Apollo:
terrigenam cuncto patriae pro sanguine poscunt.
fama canit monitus, gaudet Cadmeia plebes
certa tui; rape mente deos, rape nobile fatum.
i, precor, accelera, ne proximus occupet Haemon.'
sic ait, et magna cunctantis pectora dextra
permulsit tacite seseque in corde reliquit.
fulminis haud citius radiis adflata cupressus
combibit infestas et stirpe et vertice flammas,
quam iuvenis multo possessus numine pectus
erexit sensus letique invasit amorem.
ut vero aversae gressumque habitumque notavit
et subitam a terris in nubila crescere Manto,
obstipuit. 'Sequimur, divum quaecumque vocasti,
nec tarde paremus,' ait; iam iamque recedens
instantem vallo Pylium tamen Agrea fixit.
armigeri fessum excipiunt; tum vulgus euntem

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648 redimibat **P** 663 sanguine **TQ** 665 mittis **PB** 667 haec urguet **Pδ** 669 audet **P** 670 Certatim **Ptδ** 672 magno **P** 673 relinquit **T** 678 aversae **ω**: adversae **S**: aversae *ex* adversae **TP**^{r} gressum **P** 679 a *om.* **Pδ** 683 tunc **PQδ**

auctorem pacis servatoremque deumque
conclamat gaudens atque ignibus implet honestis.
  Iamque iter ad muros cursu festinus anhelo
obtinet et miseros gaudet vitasse parentes,
cum genitor — steterunt ambo et vox haesit utrique,
deiectaeque genae. tandem pater ante profatus:
'Quis novus inceptis rapuit te casus ab armis?
quae bello graviora paras? dic, nate, precanti,
cur tibi torva acies? cur hic truculentus in ore
pallor, et ad patrios non stant tua lumina vultus?
audisti responsa, palam est. per ego oro tuosque,
nate, meosque annos miseraeque per ubera matris,
ne vati, ne crede, puer! superine profanum
dignantur stimulare senem, cui vultus inanis
exstinctique orbes et poena simillima diro
Oedipodae? quid si insidiis et fraude dolosa
rex agit, extrema cui nostra in sorte timori
nobilitas tuaque ante duces notissima virtus?
illius haec forsan, remur quae verba deorum;
ille monet! ne frena animo permitte calenti,
da spatium tenuemque moram, male cuncta ministrat
impetus; hoc, oro, munus concede parenti.
sic tua maturis signentur tempora canis,
et sis ipse parens et ad hunc, animose, timorem
pervenias: ne perge meos orbare penates.
externi te nempe patres alienaque tangunt
pignora? si pudor est, primum miserere tuorum.
haec pietas, hic verus honos; ibi gloria tantum
ventosumque decus titulique in morte latentes.
nec timidus te flecto parens: i, proelia misce,
i Danaas acies mediosque per obvius enses;
non teneo: liceat misero tremibunda lavare
vulnera et undantem lacrimis siccare cruorem,

685 et laudibus *Servius* (*Aen.* 9.652): ignibus † ymnibus **Θ** 688 steterunt *Menke*: steteruntque **Pω**: steterantque **δΘ** utrique **CK**: utrimque **Pω** 689 profatus **Pω**: profatur † profatus **Θ** 692 hoc **BQ**: hic † hoc $\mathbf{T}^2\mathbf{\Theta}$: hoc (*sscr.* hic) **D** 695 meos **PQ** 700 agit (*sscr.* ait) **D**: agit *ex* ait $\mathbf{T}^2\mathbf{r}^2$ extrema est cui nostra in **ω**: cui nostra extrema in **Pδ** 711 hic **Pω**: hinc **T**: hinc *ex* hic **D** honos ibi **ω**: honor ibi **δt**: tibi honor et **P** 713 i *om.* **P** 714 mediusque **N** 715 labare **P**

teque iterum saevis iterumque remittere bellis.
hoc malunt Thebae.' sic colla manusque tenebat
implicitus; sed nec lacrimae nec verba movebant
dis votum iuvenem; quin et monstrantibus illis
fraude patrem tacita subit avertitque timorem:
'Falleris heu verosque metus, pater optime, nescis.
non me ulli monitus, nec vatum exorsa furentum
sollicitant vanisque movent: sibi callidus ista
Tiresias nataeque canat; non si ipse reclusis
comminus ex adytis in me insaniret Apollo.
sed gravis unanimi casus me fratris ad urbem
sponte refert: gemit Inachia mihi saucius Haemon
cuspide; vix illum medio de pulvere belli
inter utrasque acies, iam iamque tenentibus Argis —
sed moror; i, refove dubium turbaeque ferenti
dic, parcant leviterque vehant; ego vulnera doctum
iungere supremique fugam revocare cruoris
Aethiona petam.' sic imperfecta locutus
effugit; illi atra mersum caligine pectus
confudit sensus; pietas incerta vagatur
discordantque metus, impellunt credere Parcae.
  Turbidus interea ruptis venientia portis
agmina belligeri Capaneus agit aequore campi,
cornua nunc equitum, cuneos nunc ille pedestris,
et proculcantes moderantum funera currus;
idem altas turres saxis et turbine crebro
laxat, agit turmas idem atque in sanguine fumat.
nunc spargit torquens volucri nova vulnera plumbo,
nunc iaculum excusso rotat in sublime lacerto,
nullaque tectorum subit ad fastigia, quae non
deferat hasta virum perfusaque caede recurrat.
nec iam aut Oeniden aut Hippomedonta peremptos
aut vatem Pelopea phalanx aut Arcada credunt:

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721 *an* licita? *vid. not. ad h.l.* 724 vanisque **P**: manesque **ω** 725 nataque **P** 727 gravis **ω**: magis **P**: magis (*sscr.* gravis) **D**: magis † gravis **t**^{2} unanimis **N** 731 turbaeque **ω**: turbaeve **P**: turbaeve (*sscr.*-que) **D** furenti **B**: furenti (*sscr.* ferenti) **D** 734 Aethiona **PT**: Aetiona **ω**: Aechiona **Dδ**: Actiona **t**: Aechiona *ex* Aethiona **Θ** 736 vocatur **P** 738 raptis **T** 740 cunctos **P** 742 alias **P**

quin socium coiisse animas et corpore in uno
stare omnes, ita cuncta replet. non ullius aetas,
non cultus, non forma movet; pugnantibus idem
supplicibusque furit; non quisquam obsistere contra,
non belli temptare vices: procul arma furentis
terribilesque iubas et frontem cassidis horrent.
 At pius electa murorum in parte Menoeceus
iam sacer aspectu solitoque augustior ore,
ceu subito in terras supero demissus ab axe,
constitit, exempta manifestus casside nosci,
despexitque acies hominum et clamore profundo
convertit campum iussitque silentia bello.
'Armorum superi, tuque o qui funere tanto
indulges mihi, Phoebe, mori, date gaudia Thebis
quae pepigi et toto quae sanguine prodigus emi.
ferte retro bellum captaeque impingite Lernae
reliquias turpes, confixaque terga foventes
Inachus indecores pater aversetur alumnos.
at Tyriis templa, arva, domos, conubia, natos
reddite morte mea: si vos placita hostia iuvi,
si non attonitis vatis consulta recepi
auribus et Thebis nondum credentibus hausi,
haec Amphioniis pro me persolvite tectis
ac mihi deceptum, precor, exorate parentem.'
sic ait, insignemque animam mucrone corusco
dedignantem artus pridem maestamque teneri
arripit atque uno quaesitam vulnere rumpit.
sanguine tunc spargit turres et moenia lustrat,
seque super medias acies, nondum ense remisso,
iecit et in saevos cadere est conatus Achivos.
ast illum amplexae Pietas Virtusque ferebant
leniter ad terras corpus; nam spiritus olim
ante Iovem et summis apicem sibi poscit in astris.
 Iamque intra muros nullo sudore receptum
gaudentes heroa ferunt: abscesserat ultro

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755 tubas **P** 757 Tam **P** 759 exempto **T** 767 adversetur **N** 769 placita **Q** *dett. quid.*: placida **Pω** 772 tectis *Schrader*: terris **Pω** 773 Ac **ω**: At **PΘ** 777 spargi **P** 779 Iecit **ω**: Iecit *ex* Iectit **P**: Flectit **T**: Iecit (*sscr.* Flectit) **D**

Tantalidum venerata cohors; subit agmine longo
colla inter iuvenum, laetisque favoribus omni
concinitur vulgo, Cadmum atque Amphiona supra
conditor; hi sertis, hi veris honore soluto
accumulant artus patriaque in sede reponunt
corpus adoratum. repetunt mox bella peractis
laudibus; hic victa genitor lacrimabilis ira
congemit, et tandem matri data flere potestas:
'Lustralemne feris ego te, puer inclite, Thebis
devotumque caput vilis ceu mater alebam?
quod molita nefas, cui tantum invisa deorum?
non ego monstrifero coitu revoluta notavi
pignora, nec nato peperi funesta nepotes.
quid refert? potitur natis Iocasta ducesque
regnantesque videt: nos saeva piacula bello
demus, ut alterni (placet hoc tibi, fulminis auctor?)
Oedipodionii mutent diademata fratres?
quid superos hominesve queror? tu, saeve Menoeceu,
tu miseram ante omnis properasti exstinguere matrem.
unde hic mortis amor? quae sacra insania menti?
quosve ego conceptus aut quae male pignora fudi
tam diversa mihi? nimirum Martius anguis,
quaeque novis proavum tellus effloruit armis —
hinc animi tristes nimiusque in pectore Mavors,
et de matre nihil. sponte en ultroque peremptus
inrumpis maestas Fatis nolentibus umbras:
ast egomet Danaos Capaneaque tela verebar.
haec erat, haec metuenda manus ferrumque, quod amens
ipsa dedi. viden ut iugulo consumpserit ensem?
altius haud quisquam Danaum mucrone subisset.'
Diceret infelix etiamnum et cuncta repleret

788 Conditor **ω**: Conditur **Pt**: Conditor † Conditur **Θ** soluto **Pω** (*ex* solito **P**): solutos *dett. quid., Peyraredus* 791 victa *ex* vitam **T**[2]: vitam **δ**: vitam † victa **Θ**: vita † victa **t** 796 cultu **P** notavi **ω**: natavi **P**: novavi **δQ** *dett. quid., Heinsius, edd. plerique*: notavi † novavi **Θt**: novavi (*sscr.* notavi) **D**: novavi *ex* notavi **T**[2] 798 potitur natis **Pδ**: habet ecce suos **ω** 800 alterni **ω**: alterni *ex* alternis **P**[1] 802 Quis **P** 803 extingue **P** 805 male **ω**: mala **PDδ**: male *ex* mala **Θ** 811 Ast **ω**: At **Pδ** 814 danaum **Pδ**: danao **ω**: danao quisquam **Θ** 815 replesset **Ntδ**

questibus: abducunt comites famulaeque perosam
solantes thalamoque tenent. sedet eruta multo
ungue genas; non illa diem, non verba precantum
respicit aut visus flectit tellure relictos,
iam vocis, iam mentis inops. sic aspera tigris
fetibus abreptis Scythico deserta sub antro
accubat et tepidi lambit vestigia saxi;
nusquam irae, sedit rabidi feritasque famesque
oris, eunt praeter secura armenta gregesque:
aspicit illa iacens; ubi enim, quibus ubera pascat
aut quos ingenti premat exspectata rapina?
Hactenus arma, tubae, ferrumque et vulnera: sed nunc
comminus astrigeros Capaneus tollendus in axis.
non mihi iam solito vatum de more canendum;
maior ab Aoniis poscenda amentia lucis.
mecum omnes audete deae! sive ille profunda
missus nocte furor, Capaneaque signa secutae
arma Iovem contra Stygiae rapuere sorores,
seu virtus egressa modum, seu gloria praeceps,
seu magnae data fama neci, seu laeta malorum
principia et blandae superum mortalibus irae.
Iam sordent terrena viro taedetque profundae
caedis, et exhaustis olim Graiumque suisque
missilibus lassa respexit in aethera dextra.
ardua mox torvo metitur culmina visu,
innumerosque gradus gemina latus arbore clausos
aerium sibi portat iter, longeque timendus
multifidam quercum flagranti lumine vibrat;
arma rubent una clipeoque incenditur ignis.
'Hac' ait, 'in Thebas, hac me iubet ardua virtus
ire, Menoeceo qua lubrica sanguine turris.
experiar, quid sacra iuvent, an falsus Apollo.'

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821 arreptis **N**: abrepti **δ** 823 rabidi *Vollmer*: rapidi **P**: rabies **ω** 829 canentum **P** 830 sumenda poscenda amentia **P**: poscenda amentia † sumenda audacia **δ**: sumenda audacia † poscenda amentia **t**$\mathbf{N}^{2}$: sumenda audacia **ω**: sumenda amentia (*sscr.* audacia) **D**: summenda audacia † amentia **Tr**: sumenda dementia *Servius* (*Aen.* 12.500) 831 audete **ω**: audite **Pt**: audete *ex* audite Θ^{2} 835 fama *edd., codd. dett. Kohlmanni*: fata **Pω**: fata necis *Klotz* 841 clusos **δ** (clausos *Wernsdorf*): clusus (*vel* clausus) **Pω** 843 fulmine **Pδ** 845 Haec...haec **P** 847 fallis † falsus $\mathbf{P}^{r}$

dicit, et alterno captiva in moenia gressu
surgit ovans: quales mediis in nubibus aether
vidit Aloidas, cum cresceret impia tellus
despectura deos nec adhuc immane veniret
Pelion et trepidum iam tangeret Ossa Tonantem.
  Tunc vero attoniti fatorum in cardine summo,
ceu suprema lues urbi facibusque cruentis
aequatura solo turres Bellona subiret,
omnibus e tectis certatim ingentia saxa
roboraque et validas fundae Balearis habenas
(nam iaculis caeloque vagis spes unde sagittis?)
verum avidi et tormenta rotant et molibus urgent.
ille nec ingestis nec terga sequentibus umquam
detrahitur telis, vacuoque sub aere pendens,
plana velut terra certus vestigia figat,
tendit et ingenti subit occurrente ruina:
amnis ut incumbens longaevi robora pontis
adsiduis oppugnat aquis; iam saxa fatiscunt
emotaeque trabes: tanto violentior ille
(sentit enim) maiore salo quassatque trahitque
molem aegram, nexus donec celer alveus omnes
abscidit et cursu victor respirat aperto.
utque petita diu celsus fastigia supra
eminuit trepidamque adsurgens desuper urbem
vidit et ingenti Thebas exterruit umbra,
increpat attonitos: 'Humilesne Amphionis arces?
pro pudor! hi faciles carmenque imbelle secuti,
hi mentita diu Thebarum fabula muri?
et quid tam egregium prosternere moenia molli
structa lyra?' simul insultans gressuque manuque
molibus obstantes cuneos tabulataque saevus

848 Dicit **Pω**: Dixit † Dicit **Θ**   854 urbi **P**: urbem **ω**   857 validas **Pδ**: gravidas **ω**: gravidas † validas **N^2t**: validas (*sscr.* gravidas) **D**   858 unde **Pω**: una **B**: unde † una **Θ**: una † unde **T**: nulla **T^2**: unde (*sscr.* nulla) **D**   859 avidi et **ω**: avidi **P**   860 ingestis *ex* ingentis **PΘ^2**   862 Plena **DNt**   863 subito **P**   867 Sentit **P**: Saevit **ω**   871 Emicuit *ex* Eminuit **D**   873 humilesne **Pω**: haene illae **N^2**   875 Hi **PNδ**: Et **ω**   876 et quid tam *Bentley*: Et quidnam **Pω**

restruit: absiliunt pontes, tectique prementis
saxea frena labant, dissaeptoque aggere rursus
utitur et truncas rupes in templa domosque
praecipitat frangitque suis iam moenibus urbem.
   Iamque Iovem circa studiis diversa fremebant
Argolici Tyriique dei; pater aequus utrisque
aspicit ingentes ardentum comminus iras
seque obstare videt. gemit inservante noverca
Liber et obliquo respectans lumine patrem:
'Nunc ubi saeva manus, meaque heu cunabula flammae,
fulmen, io ubi fulmen?' ait. gemit auctor Apollo,
quas dedit ipse, domos; Lernam Thebasque rependit
maestus et intento dubitat Tirynthius arcu;
maternos plangit volucer Danaeius Argos;
flet Venus Harmoniae populos metuensque mariti
stat procul et tacita Gradivum respicit ira.
increpat Aonios audax Tritonia divos,
Iunonem tacitam furibunda silentia torquent.
non tamen haec turbant pacem Iovis: ecce quierunt
iurgia cum mediis Capaneus auditus in astris.
'Nullane pro trepidis' clamabat 'numina Thebis
statis? ubi infandae segnes telluris alumni,
Bacchus et Alcides? pudet instigare minores.
tu potius venias (quis enim concurrere nobis
dignior? en cineres Semelaeaque busta tenentur),
nunc age, nunc totis in me conitere flammis,
Iuppiter! an pavidas tonitru turbare puellas
fortior et soceri turres exscindere Cadmi?'
   Ingemuit dictis superum dolor; ipse furentem
risit et incussa sanctarum mole comarum,

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879 Restruit **ω**: Destruit *ex* Restruit **PBr^2**: Destruit **δΘ**: Detrahit **N**: Detrahit † Destruit **t**   tectique **ω**: lectique **P**: tectique † lectique **t**   prementis *codd. dett.*: prementes **P**: trementis **ω**: trementis † prementes **t**   881 rupes **ω**: rudis **P**   in **ω**: inter **P**   886 inservante **PB^{1}NTt**: infestante **B^{2}KQδ**: infestante † inservante **Θ**: infestare **Dr^2**   novercam **Dr^2**   893 harmoniae (arm- **P**) **PB^1**: hermionae **ω**   896 tacita **P**   897 quierunt **Q^{2}r^r** *Klotz*: quierant (*ex* querant **B**) **PδΘB**: queruntur **ω**: queruntur † quierant **Tr**   898 auditur **Nt**   901 pudet **Ptδ**: piget **ω**: piget † pudet **Θ**: pudor **D**   904 conitere **ω**: continere **P**: committere **Θδ**: conitere *ex* conicere **T^2**: conicere (*sscr.* convertere) **r^r**   906 Fortius **P**   907 dolor **Pω**: dolor † sator **Θ^r**

'Quaenam spes hominum tumidae post proelia Phlegrae?
tune etiam feriendus?' ait. premit undique lentum
turba deum frendens et tela ultricia poscit,
nec iam audet fatis turbata obsistere coniunx.
ipsa dato nondum caelestis regia signo
sponte tonat, coeunt ipsae sine flamine nubes
adcurruntque imbres: Stygias rupisse catenas
Iapetum aut victam supera ad convexa levari
Inarimen Aetnamve putes. pudet ista timere
caelicolas; sed cum in media vertigine mundi
stare virum insanasque vident deposcere pugnas,
mirantur taciti et dubio pro fulmine pallent.
coeperat Ogygiae supra fastigia turris
arcanum mugire polus caelumque tenebris
auferri: tenet ille tamen quas non videt arces,
fulguraque attritis quotiens micuere procellis,
'His' ait, 'in Thebas, his iam decet ignibus uti,
hinc renovare faces lassamque accendere quercum.'
talia dicentem toto Iove fulmen adactum
corripuit: primae fugere in nubila cristae,
et clipei niger umbo cadit, iamque omnia lucent
membra viri. cedunt acies, et terror utrimque,
quo ruat, ardenti feriat quas corpore turmas.
[intra se stridere facem galeamque comasque
sentit, et urentem thoraca repellere dextra
conatus ferri cinerem sub pectore tractat.]
stat tamen, extremumque in sidera versus anhelat,
pectoraque invisis obicit fumantia muris;
nec caderet, sed membra virum terrena relinquunt,
exuiturque animus; paulum si tardius artus
cessissent, potuit fulmen sperare secundum.

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909 Quaenam **ω**: Quae non **PB**^{1}: Quae non † nam **t** 916 Lapethum **t**: Lapitum **Θ**: Iapetum *ex* Lapitum **δ** victam **ω**: victum **PS**^{2}**Θδ**: vinctam **K**^{2} *Peyraredus* 917 timere **ω**: timeri **P**: *om.* **δ**: ipsa tueri † ista timere **Θ** 920 tacite **P** dubio † dubii **t**^{r}: dubii...pendent *Bentley* pallent **PN**^{2}**δ**: pendent **ω**: pendent † pallent **tΘ** 924 attristi **P** procellae **P** 927 *post* 929 **P** 931 *post* 935 **P** 932-4 *om.* **Pω**; *habent* **DδS**^{2}**B**^{2}**r**^{r} *et dett. quid.* 933 sentit *Imhof*: Quaerit *codd.* 933 repellere *ex* appellere **δ** 935 anhelat **ω**: adhaesit **PN**^{2}: anhelet † adhaesit **t** 937 Nec **ω** (*quod servavi mutata distinctione, vid. not. ad h.l.*): Ne *ex* Nec **P**^{1}**r**: Nec † Ne **Θ** 938 paulum si **Pω**: paulum o si **BMC**: paulo si **D** 939 sperare **PDN**^{2}**δ**: meruisse **ω**: sperare † meruisse **t**

LIST OF ABBREVIATIONS AND CHIEF WORKS CITED

NOTE: Abbreviated references to periodicals follow in general the system of *L'Année Philologique.* The works listed below are generally referred to by the author's name only. Full bibliographies of Statius are given in Dilke's edition of the *Achilleid,* 1954, pp. 25-28, and Mulder's edition of *Thebaid* 2, 1954, pp. 361-372 (with the addenda in my review, *Mnem.* 1956, p. 89); for more recent works see Snijder's edition of *Thebaid* 3, 1968, pp. 270-4.

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COMMENTARY

1-48 *Night falls on the battlefield where the Thebans have been triumphant; their king Eteocles emboldens them as they set forth to patrol the Argive camp.*

1-48 At the end of Book IX the long story of battles and destruction comes to a climax with the emotional and intense description of the death of the young Parthenopaeus (see Schetter, pp. 43 f.). Book X begins with a sombre survey of the general scene of destruction, summarised in the chilling horror of line 5 *panditur immenso deformis sanguine campus.* Statius' hatred of war and violence (of which his poem is packed full) finds strong expression here—*triste, immeritas, deformis, orba rogis, neglecta membra, inhonora cohors, par utrimque dolor.* In contrast with this stands the exultation of the tyrannical Eteocles (see Kate, pp. 44 f.); his boastful self-confidence is expressed with power and ironical contempt in his rhetorical speech, and the imminence of further violence is conveyed in the wolf simile at the close. This simile, like the brief earlier one in 13-14 (where see note), is characteristic of Statius' method in similes: he aims above everything at the vivid portrayal of the scene described in the simile, and elaborates the comparison for its own sake with little attention to subsidiary points of similarity or thematic links with the narrative such as Virgil often suggests. Thus the wolves, violent for their prey like the Thebans, are presented in their own right to illustrate violence; the Argives are not like sheep, nor are the Theban wolves yet attacking with tooth and claw.

1 **Obruit**: 'overwhelmed', 'envelopped': cf. *Th.* 5.183 f. *penitus latet obruta caelo / Lemnos, Silv.* 5.2.89 f., Lucr. 6.864 *roriferis terram nox obruit umbris.* For the idea of the night 'hiding' or 'putting away' the sun in the West see R. J. Getty's discussion of the meaning of Lucan 1.15 *nox ubi sidera condit* (*C.P.*, 1951, pp. 25-9), with references given there.

1 **Hesperia . . . porta**: the ablative is local. For the gates of heaven cf. Hom. *Il.*5.749 f., 8.393 f. (where they are guarded by the Hours), Virg. *Geo.*3.261, *Aen.* 1.374, *Th.* 7.35.

2-3 **nec . . . aut**: for this poetic usage cf. Prop. 2.28.57, 4.1.103 f., *Silv.* 1.4.66, *Ach.* 1.112 f. and *Thes. L. L. s.v. aut* 1567 f.

2 **Pelasgum**: this is one of Statius' many synonyms for *Argivi.* Others he commonly uses include *Achivi* (187), *Danai* (12), *Grai* (70), *Inachidae* (207): cf. *gloria Lernae* (24), *Pelopeides* (50), *Pelopea phalanx* (749).

3 **Tyrias . . . opes**: 'the Theban forces': for this somewhat unusual meaning of *opes* cf. *Th.* 8.482. The Thebans are called *Tyrii* from their founder Cadmus the Phoenician; cf. *Sidonios duces* (126). Other synonyms for Thebans include *Aonii* (80), *Aonides* (195), *Labdacidae* (36); cf. *Agenoreus* (540), *Amphionius* (772), *Cadmeius* (669), *Dircaeus* (466), *Echionius* (508), *Ogygius* (545).

3 **miseratus**: for the omission of parts of *esse,* see T. Winter, *De ellipsi verbi esse apud Catullum Vergilium Ovidium Statium Iuvenalem obvia,* Marb., 1907; Brinkgreve on *Ach.* 1.99; Langen on Val. Fl. 2.51.

Virgil constantly omits, Ovid much less often, and Statius (like his imitator Claudian—see Birt, Intro. p. 224) followed the Virgilian example. There are more than a hundred instances in this book; see note on 232 f., and cf. (for example) 15, 211, 271, 286-7, 384, 689, 711-2, 782, 823-30, 909-10.

3 **sed triste**: sc. *putabat*, a rather awkward phrase. The words that follow are rightly explained by A. Imhof in his German verse translation of the *Thebaid* (*Statius: Lied von Theben*, Leipzig, 1885-9; an important contribution to the understanding of the *Thebaid*) as *tot extera agmina immeritarum gentium*. *Extra* is of course the adverb, not a contracted form of *extera*, although Statius does use this rare adjective in *Th.* 7.249 f. *extera regum / agmina* and *Th.* 11.429, where it is corrupted in most manuscripts. The scholiasts gloss *extra* here with *extranea* or *extera*. For the use of an adverb qualifying a noun cf. line 632 *diva Iovis solio iuxta comes*, Lucr. 5.1371 *infraque locum concedere cultis*; Livy 21.36.6 *per nudam infra glaciem*; Sen. *Ben.* 4.20.1 *quamvis habeat aliqua extra commoda*; and see Duff on Juv. 7.41, Anderson on Livy 9.15.1. Mozley wrongly takes *extra* as a preposition with the sense of *praeter*: this usage is colloquial (see Krebs-Schmalz, *Antibarbarus*, *s.v.*), and does not occur elsewhere in Statius. Garrod's emendations do not improve the passage, involving as they do a harsh change of construction and very doubtful sense: he takes *triste* adverbially, and prints *nec castra Pelasgum / aut Tyrias miserantis opes et triste tot extra / agmina tam immeritas ferro decrescere gentis*. See also P. H. Damsté, *Mnem.*, 1909, p. 95 for a defence of Klotz' text. Translate then: 'he did not pity the camp of the Pelasgi, or the Tyrian forces, but was grieved that so many warriors from elsewhere, innocent folk, were being wasted by the sword'.

4 **decrescere**: a regular use of the word, here applied to races diminishing in number as their members die.

5 'Far stretches the plain, hideous with streams of blood'. For *deformis* cf. *Th.* 4.365, 8.405 and note on 332-3.

7 **funera**: 'corpses', as often in Statius, cf. 355, 371, 741 and note on 351.

8-9 'Then, a bedraggled troop with tattered ensigns, they disengage their weary columns.' *Inhonorus* is a Silver Age word, cf. *Th.* 3. 567 *abiectaque inhonorus fronde sacerdos*, 7.151 *ergo ut erat lacrimis lapsoque inhonorus amictu*, 11.399, Tac. *Hist.* 4.62, *Sil.* 10.390 f. *heu rebus facies inhonora sinistris! / non aquilae, non signa viris, non consulis altum / imperium, non subnixae lictore secures*. The significance here, as in the passage from Silius, is that their martial precision and splendour (an army's *honos*) is gone. For the meaning of *honos* see note on 788, and cf. Virg. *Aen.* 5.271 f. *amissis remis atque ordine debilis uno / inrisam sine honore ratem Sergestus agebat*.

9-10 'The gateways which were too narrow for the peoples as they went to battle were broad when they received them home.' Damsté's *laxae* (*Mnem*, 1909, p. 95) for *latae* (most manuscripts have *late*) is unnecessary and spoils the contrast. *Cepere* means 'had room for them', 'were wide enough', cf. *Silv.* 1.1.11, 5.3.228, Lucan 1.111 with Getty's note, and see note on 165-6.

9 **ineuntibus arma**: cf. Virg. *Aen.* 11.912 *continuoque ineant pugnas.*

12 The four leaders referred to are Amphiaraus, Tydeus, Hippomedon and Parthenopaeus. The disappearence of Amphiaraus the augur (line 26) into the underworld is described in *Th.* 7.794 f.; the death of Tydeus in *Th.* 8.716 f.; the death of Hippomedon in *Th.* 9.446 f.; and the death of Parthenopaeus the Arcadian (line 28) in *Th.* 9.841 f. For the Seven see note on 31 f.

13 f. For the simile cf. 182 f. (an elaboration of the same idea), *Th.* 6.451 f., Claud. *In Eutr.* 2.423 f. Statius' vivid pictorial imagination found especial satisfaction in similes, of which there are 193 in the *Thebaid*, compared with 105 in the *Aeneid* and 119 in Lucan. There are twenty in this book. See B. Kytzler, *Wien. Stud.* 1962, pp. 141 f. for discussion of similes in Statius and further references.

13 **alni**: for this common type of metonymy or synecdoche (*alni*= *alneae naves*) cf. Virg. *Geo.* 1.136, *Th.* 3.23 *arbiter alno, Th.* 3. 518 *pinus Thessala*, and note on 66.

13 **viduae moderantibus**: for the phraseology cf. 183, 741; for the ablative of separation cf. Hor. *Odes* 1.10.11.

14 **deus**: the scholiast on *Turonensis* explains this as *pictus deus*, a reference to the tutelary images of gods carried in ships or painted on them (cf. *Th.* 8.270, Virg. *Aen.* 10.171, Hor. *Odes* 1.14.10, Ov. *Tr.* 1.4.8: see Langen on Val. Fl. 1.301 and note on 186. It is however perhaps more natural to take *deus* here as equivalent to *Fortuna*.

15 **inde animus Tyriis**: 'because of this the Tyrians are emboldened': for *animus* with the infinitive cf. *Th.* 4.72, 5.149, *Silv.* 1.3.101.

15 **ultro**: the change to *ultra* proposed by Menke is pointless. *Ultro* here has its usual implication of taking the initiative; cf. Virg. *Aen.* 2.145 *his lacrimis vitam damus et miserescimus ultro.* See A. Klotz, *A. L. L.* 15, 1908, pp. 410-11.

16 **servare**: the verb governs both *castra* and *fugam* by an easy zeugma (see Damsté, *Mnem.*, 1909, p. 96).

17 **contenti rediisse petant**: *petant* governs *Mycenas*, and *contenti* is used here as often with the perfect infinitive (cf. *Silv.* 3.3.160 *contentus monuisse senem*). Lactantius gives the sense: *quibus sine gloria incolumibus in patriam rediisse suffecerat.* Mozley translates *contenti* 'with all speed', taking it from *contendo*, which is impossible here.

17 **tessera**: the tablet on which the watchword or military orders were written, cf. Virg. *Aen.* 7.637 *it bello tessera signum, Th.* 7. 236-7. See Vegetius, *Mil.* 2.7.

18 **vices**: 'sentries'; Lactantius says *excubantium successiones.* Cf. *Th.* 12.353 *contractaeque vices.*

18 **dux noctis opertae**: 'leader of the dark night's enterprise', a powerfully elliptical phrase.

20 **dapes**: the word seems a strange one for the food of soldiers on duty, but for its use without an idea of sumptuousness cf. *Silv.* 3.3.107 *exiguaeque dapes*, 5.1.121 *dapes modicas*, Hor. *A.P.* 198, Ov. *Met.* 8.683. There is thus no need to accept Lindenbruch's *faces*.

21 **longe**: elliptical phrases with *longe*, where *esse* or *abesse* is to be

supplied, are common in Statius. Cf. line 638, and *Th.* 5.25, 11.432, 12.250, *Silv.* 3.3.26 f., 3.3.121, *Ach.* 1.176.

24 **gloria Lernae**: see note on 2.

25 f. For the four dead Argive leaders see note on 12.

25 **subiit:** the scansion *-īīt* in the perfect (especially of compounds of *eo*) is quite common in the poets; it is not to be regarded as a lengthening in arsis—for the rarity of this in Statius see Vollmer's *Silvae*, p. 556—, but rather as a reversion to the older quantity of the vowel which was long. See Platnauer pp. 60-1, Dilke on *Ach.* 1.458. The other instances in Statius of this form before a vowel are *Th.* 1.247 (*periit*), 5.397 (*rediit* **P** *redeunt* **ω**), 6.664 (*rediit*), 8.517 (*rediit*), 9.540 (*adiit*), 10.641 (*abiit*) 11.631 (*abiit*). See also Bailey on Lucr. 3.1042, and cf. Virg. *Aen.* 8.363 with Kent's article in *Mél. Marouzeau*, 1948, pp. 303-8. For the use in Statius of the contracted form of the perfect (*-īt*) see note on 150.

26 **integri**: I have adopted Garrod's emendation of *nigri*, read by all the manuscripts. In *J. Phil.*, 1904, p. 262 Garrod points out that in *Th.* 8.5 f. we are most explicitly told that Amphiaraus was not blackened in death: *nec enim ignibus artus / conditus aut maesta niger adventabat ab urna* (cf. also lines 204-6). Mozley's suggestion that the Theban king does not know that Amphiaraus' body has not been burned is unsatisfactory: if he were ignorant of the augur's miraculous doom (as he hardly could be, cf. *Th.* 7. 798 f., 8.225) why should he speak of Death's being amazed at the sudden appearance of the shade? *Niger* can hardly mean villainous here; nor is it altogether satisfactory to take it in its widest sense to mean that Amphiaraus had become one of the *niger grex* (Hor. *Odes* 1.24.18); cf. Sil. 7. 690 *nigrantem Stygia caligine currum*, *Th.* 8.88 f. where his dark and dim figure is described as he approaches Pluto. Other suggested emendations are *vivi* (Jortin), *rapti* or *Grai* (Damsté), *ignari* (Alton, *C.Q.*, 1923, p. 184, comparing *Th.* 8.225-6), *magni* (Meurig Davies, *C.Q.*, 1950, p. 31), *aurigae* (Ker, *C.Q.*, 1953, p. 180).

27 Hippomedon had killed Crenaeus, son of the nymph Ismenis: for this he was attacked and overwhelmed by the River-God Ismenos, and when by Juno's intervention he was saved from drowning he was killed by the Thebans as he struggled out of the river (*Th.* 9.446 f.).

27 **tumet . . . opimis**: 'proudly boasts of the spoils stripped from Hippomedon', not 'is swollen with the plunder of Hippomedon's spoils' (Mozley). For the rare use of the neuter plural of *opimus* as a noun (= *spolia opima*), cf. Sil. 12.280, Plin. *Pan.* 17, Flor. 2.17.11, and see note on 230. For *rapere* cf. Virg. *Aen.* 10.449 *aut spoliis ego iam raptis laudabor opimis*.

28 **Arcada**: Eteocles says that there is little glory in the victory over the youthful Parthenopaeus. For a magnificent description of him (ἀνδρόπαις ἀνήρ) see Aesch. *Sept.* 532 f.

28 **belligeris**: this word is very common in Statius (sixteen times) and Silius, but infrequent in other authors. Cf. line 739, and *Silv.* 4.3.98 *belligeris ducis tropaeis*. The use of compound adjectives ending in *-fer* and *-ger* is a feature of the pictorial style of Statius. Only Ovid has a greater variety. The following complete list (fifty-three words) shows

the extent of his fondness for these compounds: *aestifer, aliger, anguifer, armifer, armiger, astrifer, astriger, aurifer, belliger, bifer, caelifer, corniger, ensifer, flammiger, freniger, frugifer, fumifer, gemmifer, ignifer, imbrifer, laborifer, laniger, lauriger, letifer, Lucifer, metallifer, monstrifer, nubifer, odorifer, olivifer, olorifer, pacifer, peltifer, pestifer, pinifer, piniger, rorifer, saetiger, sagittifer, salutifer, sceptrifer, signifer, soporifer, spumifer, stelliger, turifer, turriger, umbrifer, uvifer, vaporifer, velifer, vitifer?, votifer*. Of these Statius was the first to use *astriger, freniger, olorifer, peltifer, vaporifer, votifer*, and perhaps the first with *metallifer, vitifer*, which also occur in Silius.

For other compound adjectives see notes on 158 and 170, and for statistics of compounds in *-fer* in other poets, see J. C. Arens, cited on line 158.

28 **pudet**: note the staccato effect of *stupet, tumet, pudet*.

29 **in manibus merces**: 'the prize is in our grasp', cf. Virg. *Geo.* 2. 45 *in manibus terrae*.

29 **nusquam**: 'gone', 'nowhere to be found'. Statius is fond of this usage, cf. line 823 and *Th.* 12.218, 443.

29 **capita ardua**: 'proud leaders'.

31 f. Adrastus, Polynices (brother of Eteocles), and Capaneus are the three who remain alive of the seven Argive leaders. For the Seven, who vary somewhat in different authors, see Aesch. *Sept.* 375-652 where the Messenger enumerates them to Eteocles, Eur. *Phoen.* 119-182 where the Paidagogos points them out to Antigone, Soph. *O.C.* 1313 f. with Jebb's note, Eur. *Supp.* 860 f. where Adrastus recounts their virtues to Theseus, and H. J. Rose, *A Handbook of Greek Mythology*, pp. 191-2.

31 **senium**: sc. *metuendum est; scilicet* is ironical.

31-2 **fraterque iuventa peior**: a condensed phrase; the meaning is that his brother Polynices although young is even less to be feared than the old Adrastus.

32 **in armis**: for this regular use of *in* cf. *Th.* 2.535, 3.238, Virg. *Aen.* 3.595; for the extension of it *in hasta* cf. *Th.* 4.221, 7.669, *Ach.* 1.41, Servius on *Aen.* 5.37, Langen on Val. Fl. 1.641.

33 **ite age**: Menke's emendation *agite* is altogether unjustifiable; for the singular *age* with a plural verb cf. *Th.* 5.137, 7.612, *Silv.* 1.2.266, 4.3.107, and see Langen on Val. Fl. 3.311, Servius on *Aen.* 2.707, Kühner-Stegmann II, 1. p. 59, *Thes. L. L. s.v.* 1403, 66 f., 1404, 34 f.

35 **hortatibus implet**: cf. Val. Fl. 4.81, Sil. 5.150, and line 685.

36 **Labdacidas**: the Thebans are so called from Labdacus, father of Laius.

37 **sudorque cruorque**: on harshness of sound of this kind, see G. B. A. Fletcher, *C. R.*, 1938, p. 165, and cf. 135 and 641.

38-9 **obvia passi conloquia**: the transference of the epithet from the animate to the inanimate (here *obviorum conloquia*) is very much in Statius' manner.

40 f. The Thebans make their arrangements for a total blockade of the Argive camp: for the phraseology cf. Virg. *Aen.* 9.159 f. *interea*

vigilum excubiis obsidere portas / cura datur Messapo et moenia cingere flammis.

42 f. For wolf similes cf. *Th.* 4.363 f., 8.691 f. Statius seems here to have had especially in mind the similes in Virg. *Aen.* 2.355 f. and 9.59 f.; compare also Hom. *Il.* 11.548 f., 17.657 f., Ap. Rh. 1.1243 f. Two wolf similes of Silius have resemblances: cf. Sil. 7.130 *morsuque quatit restantia claustra* with line 48, and Sil. 7.722 *vacuo fugit aeger hiatu* with line 44. There is an imitation of Statius in Sidon. 7.363 f. Statius' descriptive powers are seen at their best in this very vivid and terrifying passage; see note on 13 f.

42 **multo**: *mixto*, the reading of the majority of the MSS, looks like an interpolation. *Agmine multo* means not 'in a large band', but 'in many a band', as the verb *coiere* suggests: a late scholiast in *Toletanus* has *catervatim*. For this very common usage of *multus* in the singular cf. lines 265 and 817, *Th.* 7.93, 8.235, 8.349, 9.595, *Silv.* 5.2.101; see also Langen on Val. Fl. 2.460. Dilke on *Ach.* 1.704 f. conjectures *muto*, comparing Ov. *Met.* 14.778 *tacitorum more luporum*, and for the palaeographic corruption *Ach.* 1.747.

43 **coiere**: for the gnomic aorist in a simile cf. *Th.* 5.203 f.; there as here it is followed by present tenses.

43-44 'throughout all the countryside they have prowled, reckless from the pangs of hunger, starving and open-mouthed for days'.

46 **aurae**: *agnae* of some manuscripts is clearly a corrupt reading, perhaps due to Virg. *Aen.* 9.61 f., perhaps to a failure to understand the meaning of *aurae*, 'smells'. Cf. *Silv.* 5.3.41 f. *nam Sicanii non mitius halat / aura croci.*

47-48 'They break their claws and bruise their bodies against the unyielding stakes—all that they can do—, and blunt their dry teeth on the gates.'

47 **quod superest**: in apposition to the following clauses, literally 'all that is left to them'; cf. *Th.* 9.215, 12.161, *Ach.* 1.48 f. *ibo tamen pelagique deos dextramque secundi, / quod superest, complexa Iovis . . / . . rogabo / unam hiemem.*

adfrangunt: this word is first found in Statius, occurring also in *Th.* 5.150, *Silv.* 5.1.36. It is used subsequently only once by Sidonius. In this book other words used first by Statius are *precatus* (71), *nutritor* (228), *profringunt* (512), *litamen* (610), *astriger* (828); for the last see note on 28. One of the features of Statius' style that is frequently stressed is his fondness for inventing new words or using existing words in a new sense; see on 108, 117, 132, 148, 229, 320, 340, 388, 397, 522-3, 878-80. It is easy however to exaggerate these features: (i) his new words are almost all formed along conventional lines, and very few are startling or unexpected, the majority consisting of common verbs compounded with a new prefix. (ii) In giving a new sense or a new construction to words Statius did indeed go very far, as is abundantly evident throughout his work. He seeks after the colourful, the rich, the striking, in his diction. But in all this he is still traditional, aiming to extend or vary to the uttermost existing usage. He did not create a new kind of Latin in the

way in which Tacitus did, nor a new method of epic expression as Lucan did. His great imitator, Claudian, is still directly in the Virgilian tradition. For full treatment of this theme see M. Schamberger, *De P. Papinio Statio Verborum Novatore*, Halle, 1907 (with Klotz' review in *B.P.W.*, 1909, pp. 135 f.); and L. Legras, *Étude sur la Thébaide de Stace*, Paris, 1905, pp. 313 f., where references to earlier works are given.

48 **pectoraque**: this word is to be taken with what precedes, not with what follows (see Housman, *C.Q.*, 1933, pp. 68-9).

48 **siccos . . . dentes**: cf. Hor. *Ep.* 2.2.29 (in a wolf metaphor) *ieiunis dentibus acer*, Virg. *Aen.* 9.64 *siccae sanguine fauces.*

49-83 *The Argive women implore Juno's help; she sends Iris to bring sleep upon the Theban guards.*

49-83 Statius here interweaves two Homeric passages, the first describing the offering of a robe made by the Trojan women to Athena (*Il.* 6.286 f.—referred to by Virgil in *Aen.* 1.479 f., and recalled in *Aen.* 11.477 f.; cf. also Sil. 7.74 f.) and the second the mission of Hera to the God Sleep in *Il.* 14.225 f. His tableau of Juno in her anger against Thebes is pictorial and vivid, and the ecphrasis describing the picture of her on the robe (as a young bride, not yet wronged by her husband's amorous exploits) affords a good contrast with her present mood, and acts as a stimulus to increase her anger. The final scene of the rainbow goddess Iris (based on Ov. *Met.* 11.589 f.) gives an impressive picture of supernatural beauty appropriate as an introduction to the famous and fine description of the home of the god Sleep.

49-52 'But far away the Pelopean women, a suppliant throng on the threshold of the Argolic temple, prostrate before the altars of their native land, implore the aid of sceptre-bearing Juno and the return of their loved ones.' *Procul* draws attention to the coincidence of the prayer of the Argive women at home and this moment of special Argive disaster outside Thebes. *Supplex coetus* is in apposition to the subject *Pelopeides*, and is linked by *et* to the participle *fusae.* For *sceptrifer* see note on 28; the adjective is used of Jupiter and Juno together in Sen. *Med.* 59.

52-3 Cf. *Silv.* 5.1.163 f. *signatque fores et pectore terget / limina.*

54 **condiderant**: 'had laid the day to rest'. The word is used pictorially: cf. Hor. *Odes* 4.5.29 *condit quisque diem collibus in suis*, Plin. *Ep.* 9.36.4 *longissimus dies cito conditur*, Virg. *Ecl.* 9.51 f. *saepe ego longos / cantando puerum memini me condere soles.* See note on line 1, and cf. the use of *componere diem* (e.g. Virg. *Aen.* 1.374) and Callimachus, *Anth. P.* 7.80

Εἶπέ τις, Ἡράκλειτε, τεὸν μόρον, εἰς δέ με δάκρυ
ἤγαγεν, ἐμνήσθην δ' ὁσσάκις ἀμφότεροι
Ἥλιον ἐν λέσχῃ κατεδύσαμεν.

54 **nox addita**: cf. *Th.* 8.216 f. *noxque addita curas / obruit, Th.* 2.320 f.

55 **iungit**: i.e. night joins its own anxieties to those they already have.

56 f. 'They bring too in a basket the gift of a robe, whose wonderful fabric no woman had woven who was childless or parted from her husband—a garment that the pure goddess would surely prize.'

56 f. Compare Hom. *Il.* 6.269-73, 288 f., Virg. *Aen.* 1.479 f., *Ciris* 21 f., Sil. 7.74 f. The πέπλος as an embroidered robe used in a religious offering is most often associated with Athena.

56 **mirabile textum**: cf. Virg. *Aen.* 8.625 *clipei non enarrabile textum.*

57 Juno was especially connected with marriage and child-birth (Virg. *Aen.* 4.59 *Iunoni ante omnes, cui vincla iugalia curae,* 166 *pronuba Iuno,* Ov. *Her.* 2.41 *Iunonemque toris quae praesidet alma maritis, Silv.* 1.2.239 f.

57 **manu**: this is the reading of **P** and **M**, and is much to be preferred to *manus,* read by the rest. *Manu* is to be taken with *versarat,* but its position in association with *nulla* is quite natural. The transferred epithet in *manus sterilis* might be tolerable, but *manus dissociata marito* is not.

58 The epithet *casta,* commonly used of Minerva and Diana, is unexpected of Juno, but probably looks forward to lines 61 f.

59 Compare Hom. *Il.* 6.294-5. ὃς κάλλιστος ἔην ποικίλμασιν ἠδὲ μέγιστος, / ἀστὴρ δ' ὣς ἀπέλαμπεν.

59-60 Observe the alliteration and assonance in these descriptive lines.

60 **incenditur**: for the vivid metaphor cf. Virg. *Aen.* 5.87 f. *auro / squamam incendebat fulgor, Silv.* 2.1.134 *vivis digitos incendere gemmis* (where see Vollmer), *Th.* 7.694; for *ardere* in this sense cf. *Th.* 5.438 and Langen on Val. Fl. 1.346; for *igneus* cf. *Th.* 4.265, 12.527.

61 f. Cf. *Ach.* 1.588-91 for a similar description of Jupiter and Juno before marriage. For descriptions of works of art (of which Statius is very fond, and at which he excels) cf. 100 f., *Th.* 4.168 f., 6.62 f., 6.242 f., 7.43 f., 12.665 f.; and see T. S. Duncan, *The Influence of Art on Description in Statius,* Baltimore, 1914, and V. Gaymann, *Kunstarchäologische Studien zu P. Pap. Statius,* Würzburg, 1898.

61 **illic**: on the robe.

62 **expers conubii**: cf. *Th.* 7.298 *expertem thalami,* Virg. *Aen.* 4.550.

62 **conubii**: this word in its neuter plural (unelided) is scanned *cōnūbĭă* (nineteen times in Statius, cf. line 768), but in its other forms and in the elided neuter plural its scansion has been much debated: is it *cōnŭbĭī* with shortened *u* or *cōnūb(i)ī* by synizesis? Munro on Lucr. 3.776 and L. Müller, *De Re Metrica,* 2nd ed., p. 303 support the shortened *u* (cf. Serv. on *Aen.* 1.73); Bailey on Lucr. 3.776, Norden on Virg. *Aen.* 6.623 and the *Thesaurus* support the synizesis. Maas (*A.L.L.,* 13, pp. 433 f.) holds that the Augustans scanned the word with synizesis, but that the post-Augustans scanned with a short *u.* Finally J. Wackernagel (*Festschrift für P. Kretschmer,* 1926, pp. 289-306) has powerfully argued for the short *u,* maintaining with an accumulation of most convincing arguments that the original and usual form was *conŭbium* (cf. *nŭpta, nŭptiae, innŭba, pronŭba*) and that the poets (helped by the quantity of *nūbere*) introduced the convenient neuter plural form *conūbia.* In Statius the forms *conubium, -ii, -io, -iis* and elided *conubia* occur sixteen times, and on the whole the rhythm of the lines (especially of this one) points to the short *u.* For a full discussion see Austin on Virg. *Aen.* 4.126.

62 **sororem**: 'sisterhood', 'status of sister'; concrete for abstract, a variety of metonymy (see Getty's edition of Lucan 1, Intro. p. 56). Compare line 646, *Th.* 11.659 f. *iam flectere patrem / incipit* (he begins to overcome his paternal feelings), *Th.* 11.668 *redit in regem* (he resumes his regal demeanour), *Silv.* 1.2.14 *dissimulata deam,* Virg. *Aen.* 2.591 *confessa deam,* Lucan 1.131 *dedidicit iam pace ducem,* Claud. *De Rapt. Pros.* 3.104 *quod si non omnem pepulisti pectore matrem.* Failure to understand this figure of speech led to the reading *pudorem* in some manuscripts.

63 **lumine demisso**: cf. *Silv.* 1.2.11 f. *ipsa manu nuptam genetrix Aeneia duxit / lumina demissam et dulci probitate rubentem*; Virg. *Aen.* 1.561.

63 **oscula libat**: 'lightly kisses': cf. Virg. *Aen.* 1.256 *oscula libavit natae,* 12.434 *delibans oscula.*

64 **simplex**: 'trustingly'; Juno's attitude is not yet complicated by Jupiter's acts of unfaithfulness.

65-6 Compare Hom. *Il.* 6.301-4.

66 **ebur**: 'ivory statue', metonymy or synecdoche. Cf. *Th.* 7.419 *confusum Iunonis ebur,* Virg. *Geo.* 1.480, and see note on 13.

67 **Cadmeae paelicis**: Semele, daughter of Cadmus, mother of Bacchus by Jupiter. Juno in anger at her husband's infidelity (line 64) persuaded Semele to ask Jupiter to come to her in his full might (cf. Ov. *Met.* 3.293 f. *'qualem Saturnia' dixit / 'te solet amplecti, Veneris cum foedus initis, / da mihi te talem'*). She was destroyed by the fire of his thunderbolt (Ov. *Met.* 3.308 f. *corpus mortale tumultus / non tulit aetherios donisque iugalibus arsit*), and the unborn Bacchus was taken from her and brought to birth in the thigh of Jupiter (see lines 424, 888).

68 **tumulumque rebellem**: 'the defiant tomb', a reference to the continuing worship at the tomb of Semele which constituted an act of rebellion against Juno (cf. Eur. *Bacch.* 6 f.). This is perhaps better than to take *tumulum* as a derogatory word for Thebes itself, 'hillock'.

69 **potes**: the use of parenthesis is a very marked feature of Statius' style (cf. lines 207, 369, 390, 800, 867 for typical instances). For other single word examples compare the very frequent parenthetical use of *nefas* and *pudet.* For the use of *potes* in prayers (deriving from the Homeric δύνασαι γάρ cf. Virg. *Aen.* 6.117, 6.366, Hor. *Epod.* 17.45.

70 For Juno in opposition to the Fates, compare Virg. *Aen.* 1.36 f., 7.293 f. *heu stirpem invisam et fatis contraria nostris / fata Phrygum.*

71 **periisse**: 'to have been in vain', a common usage of *perire,* cf. Ov. *Met.* 1.273 *longique labor perit inritus anni.*

71 **precatus**: this word does not occur before Statius, who has it four times. See note on 47.

72-3. 'Fortune however came to her, and gave her the opportunity for powerful assistance.'

73-4 **clausa moenia**: this refers to the Argive camp now besieged by the Thebans, cf. 40-1.

75 **horruit**: a favourite word with Statius, used here (as in *Th.* 11.673 *horruit instinctu rabido*) with no idea of fright: 'became tense'.

75 **irarum stimulis**: cf. Lucan 2.324 *irarum movit stimulos*, Virg. *Aen.* 11.452, 728.

76 f. 'She did not rage more fiercely when left alone in heaven she was filled with anger at the pregnancy of Hercules' mother and the doubled night of the Thunderer's adultery.' The phrase *geminosque Tonantis secubitus* has sometimes been taken to refer to Semele, Bacchus' mother, and Alcmene, Hercules' mother (cf. Hom. *Il.* 14.323). But this explanation, speciously attractive, is not likely because (as Barth points out) of the mention of Alcmene in the previous clause: it would be clumsy to say that Juno was angry at Alcmene's pregnancy and at the two acts of adultery (i.e. with Semele and Alcmene). The correct explanation is given by Mozley, namely that the night when Hercules was conceived was prolonged to twice its length. Other versions of the story made the night three-fold or five-fold, and in *Th.* 12.301 Statius has *ter noctem Herculeam* (cf. *Th.* 6.289). But in *Silv.* 4.6.17 *o bona nox iunctaque utinam Tirynthia luna* (where see Frère and Vollmer) Statius refers to the two-fold night; cf. also Prop. 2.22.26, Ov. *Am.* 1.13.45 f., *Tr.* 2.402, Hyginus 29 *qui* (*Iuppiter*) *tam libens cum ea* (*Alcmena*) *concubuit ut unum diem usurparet, duas noctes congeminaret.*

78 **secubitus**: **P**'s reading is preferable to **ω**'s *concubitus* as *lectio difficilior.* The word means basically 'estrangement' (Tib. 1. 3.26 *puro secubuisse toro*, Ov. *Am.* 3.10.2), but in the context may imply adultery, cf. Cat. 61.101.

79 f. Compare Hera's embassy to Sleep in Hom. *Il.* 14.225 f.

79-80 'And so she plans to ensnare the Aonians in the timeless sweetness of sleep, and to give them to destruction.'

79 **intempesta**: probably 'timeless', cf. Enn. *Ann.* 102 V, Lucr. 5.986 (with Bailey's note), Virg. *Geo.* 1.247, *Aen.* 3.587 with my note. Others, less well, take it as 'untimely', 'fatal'.

81 f. For Iris as the messenger of Juno, cf. *Silv.* 5.1.103, Virg. *Aen.* 4.693 f., 5.606, 9.2. For the donning of the rainbow (*orbibus accingi solitis*) cf. Ov. *Met.* 11.589 f. *induitur velamina mille colorum / Iris.* Virgil uses *Irim* as the accusative, Statius (cf. *Th.* 6.461) *Irin.*

83 'and is upheld on her way to earth by the long arch of the rainbow.' Compare *Ach.* 1.107 *et longo suspendit Pelion arcu* (of Chiron's cave under Mt. Pelion). For the condensed expression *in terras suspenditur* cf. 118. For Iris descending to earth by means of the rainbow, cf. Ov. *Met.* 11.590 f. *arcuato caelum curvamine signans / tecta petit*, 632 *remeat per quos modo venerat arcus*, 14.838 *in terram pictos delapsa per arcus*, Virg. *Aen.* 5.609 f. *illa viam celerans per mille coloribus arcum / nulli visa cito decurrit tramite virgo.*

84-117 *Description of the home of Sleep.*

84-117 In this passage, one of the greatest descriptive passages in Latin poetry, the imaginative and pictorial powers of Statius are seen at their best. He is brilliant in his introductory narrative of the surroundings, most compelling as he lists the pictures of Sleep and his

various companions, and quite outstanding in the effect produced by the description of the God Sleep himself. His mastery of the hexameter, with his ability to suit the sound and movement to the sense, is everywhere evident. See Intro. pp. xv-xvi.

The passage is quite closely modelled on Ov. *Met.* 11.592 f., with some reminiscences of Virg. *Aen.* 6.268 f. Compare also Sil. 10.337 f. and Spenser *F.Q.* 1.1.39 f.; and see R. B. Steele, *C.P.* 1930, p. 334. For other descriptions of sleep in Statius, cf. *Silv.* 5.4 and *Ach.* 1.620 f. There is a general discussion of the treatment of the theme of sleep in art and literature by P. Friedländer, *Die Antike*, 8, 1932, pp. 215 f.; see also note on 126. For a comparison of the heightened and intensified descriptive style of Statius compared with that of his model Ovid see G. Krumbholz, *Glotta*, 1955, pp. 108 f.

84-86 'Beyond the cloudy couch of Western Night, beyond the other realm of Aethiopia, there stands a stark forest which no star's light can ever enter.'

85 **Aethiopasque alios**: the Western Aethiopians, as opposed to those of the south-east, who are more frequently referred to; cf. Hom. *Od.* 1.23, Virg. *Aen.* 4.481 (with Pease's note). Helm unnecessarily found difficulty in *alios*; cf. Juv. 10.150 *aliosque elephantos*, with Duff's note.

85 **nulli penetrabilis astro**: cf. Val. Fl. 3.400 f.

86-7 The three adjectives *cavis, grave, vacuum*, build up the pictorial effect begun in the two preceding lines and crystallized in the adjective *iners*. *Grave* is 'gloomy' (cf. lines 135 and 140, where it is used in connexion with sleep); *vacuum* is 'hollow', and applied to the mountain suggests the vastness of the cave.

88 **segnis Natura**: Nature is 'in lazy mood' because she has fitted her mood to the task of making the palace of Sleep.

89 f. For the personification see notes on 558 and 633; these lines are based on Virg. *Aen.* 6.273 f., and Ov. *Met.* 11.597-602.

89 **pigra Oblivio**: cf. *Silv.* 1.4.57, the same phrase. Vollmer in his note on *Silv.* 1.1.6 points out that the phrase is a translation of ληθαργία, and gives other examples of Statius' fondness for translating Greek words.

89 **Oblivio**: for shortened *o* in the thesis of the fifth foot, compare 277, 565, 694: for examples elsewhere in the line see 126, 713, 929. Statius allowed himself considerable freedom in the metrical treatment of final *o* (much more than Lucan, for example), and except for datives and ablatives was prepared to shorten in thesis final *o*'s which he scanned long in arsis; cf. *Th.* 6.374 *ambo pii carique ambo*. See Vollmer's *Silvae* p. 556, Heuvel on *Th.* 1.41, Dilke on *Ach.* 1.32, O. Müller, *Quaestiones Statianae*, Berlin, 1861, p. 9, L. Müller, *De Re Metrica*², pp. 413 f., and R. Hartenberger, *De 'o' finali apud poetas Latinos*, Diss. Bonn, 1911, pp. 82 f.

90 **numquam vigili**: cf. *Th.* 4.662 *numquam sobrius Ardor*.

90 **torpens Ignavia**: 'sluggish Sloth'; cf. *Silv.* 3.2.73 *ante rates pigro torpebant aequora somno*; Claud. *De Rapt. Pros.* 2 *Praef.* 51 f. *antraque Musarum longo torpentia somno / excutis*.

92 **truces**: cf. Ov. *Met.* 15.603 *trux insibilat Eurus,* Virg. *Geo.* 1.370 *at Boreae de parte trucis cum fulminat.*

93 **errare**: here, rather unusually, 'sway'; but the word is not uncommon with an inanimate subject, cf. *Th.* 5.604 (of floating feathers), *Ach.* 1.610 (of flowing clothes). See also note on 150.

94 f. The use of alliteration, which is skilfully handled throughout this passage, is especially noticeable here.

94 **clament**: for the use of *clamare* with an inanimate subject cf. *Th.* 11.116 *clamant amnes freta nubila silvae, Th.* 12.276, Sil. 4.524, 9.516. Compare the use of *clamor* in *Th.* 6.806, *Silv.* 2.2.50, Val. Fl. 4.575, where see Langen. Cf. also note on 263.

95-97 'even the river as it rushes onwards in the deep valleys near the cave keeps silent amidst its stones and rocks'.

97 **saxa inter**: the anastrophe of dissyllabic prepositions is frequent in poetry. There are a dozen instances in this book; cf. also notes on 201 and 714. See F. Moerner, *De P. Pap. Statii Thebaide Quaestiones criticae, grammaticae, metricae,* Diss. Königsburg, 1890, pp. 55-8, Kühner-Stegmann II. 1.586, Platnauer pp. 97 f., Heuvel on *Th.* 1.81, and especially J. Marouzeau, *L'Ordre des mots dans la phrase latine,* Vol. III, Paris, 1949, pp. 45 f., esp. 58.

97 **tacet**: this is the reading of the majority, and gives much better sense than **P**'s *iacet.* For the very common confusion of these words cf. line 321, and *Th.* 3.696.

97-8 **nigrantia circum armenta**: to these words we should supply *recubant* rather than *sunt,* for the point in the immediate context is not colour but silence and languor: hence Garrod's *pigrentia,* which does not however carry conviction. Translate 'the black herds round about, and all the sheep, are stretched on the ground'. That *pecus* here is sheep and not the same as *armenta* seems to be shown by *Ach.* 2.70 *ceu pecus armentumve*; cf. *Th.* 4.703-4, a similar passage, where it seems that *pecus* and *armenta* are different.

99 **germina**: this has much better manuscript support than *gramina* which Garrod, following the old editors, reads; further *herbas* would be tautological after *gramina.* Translate 'and the new buds wither, and the breath from the earth makes its grass droop'. *Terrarum* goes both with *spiritus* (exhalation) and *herbas*; cf. Lucr. 3.222 *spiritus unguenti, Silv.* 2.3.56 *aquarum spiritus.*

100-105 These lines, like lines 112-7, are omitted by the **ω** group, but preserved by **P t δ Θ** and some late manuscripts. Without doubt they are genuine: **P** is singularly free from interpolations, and it seems certain that the two groups of six lines were missing in the archetype of **ω**, and that the **ω** reading for line 106 (where see note) is an attempt to make sense. The description of the *simulacra* is characteristically Statian: see note on 61 f., and cf. especially *Th.* 7.55 f.

100 **mille intus**: cf. *Silv.* 4.6.20 f. *mille ibi tunc species aerisque eborisque vetusti* . . .

100-1 **ardens Mulciber**: cf. Hor. *Odes* 1.4.8 *Vulcanus ardens.*

101 **redimita**: 'crowned with garlands', as at a banquet.

102 'here his companion is Toil, nodding to sleep'; cf. *Th.* 1.391 *in senium vergens.*

102 **est ubi**: 'sometimes', 'in some places' (ἔστιν ὅτε, ἔστιν οὗ); a rare usage, cf. Hor. *Epist.* 2.1.63 *interdum vulgus rectum videt; est ubi peccat.*

103 **Martigenae**: for the parentage of Amor cf. Hom. *Od.* 8.266 f., Simonides fr. 24 (Diehl) Σχέτλιε παῖ δολόμηδες Ἀφροδίτας, τὸν Ἄρει θρασυμηχάνῳ τέκεν, Theoc. 13.2 (where see Gow), Servius on *Aen.* 1.664.

104 **tecti in**: this is the reading of **P t**, and is much to be preferred to *tectum* of **Θ δ** and some late manuscripts. The latter reading requires *tectum* to be governed by the comparative *interius*; for this see Enk on Prop. 1.6.4.

104 **penetralibus altis**: cf. *Th.* 5.313 f. *ipse quoque arcanis tecti in penetralibus alto / molior igne pyram,* Virg. *Aen.* 7.59 *laurus erat tecti medio in penetralibus altis.*

105 **et cum Morte iacet**: cf. Virg. *Aen.* 6.278 *consanguineus Leti Sopor,* Sen. *H.F.* 1069 *frater durae languide Mortis, Th.* 5.197.

105 **nulli**: for the dative of the agent after *cernitur* cf. Virg. *Aen.* 1.440 *neque cernitur ulli.*

106 The reading of **ω** *ipse autem vacuus curis* is clearly designed to heal the line which had become meaningless after the disappearance of 100-5. **P** and **δ** have *cernitur haec species autem,* while **Θ** and **t** each try to restore this to metrical shape, the former reading *cernitur haec autem species,* and the latter *cernitur haec species autem est.* The emendation of Vollmer (*Rh. Mus.*, 1896, pp. 31-2) which I have adopted is very convincing: *ipse* would easily have fallen out after *-ies* in **P**'s version, and the **ω** emendation suggests that *ipse* was originally in the line. Faced with the meaningless beginning *cernitur hae species* (meaningless that is with the previous lines lost) the emender might naturally bring up *ipse autem* to the beginning of the line, and then pad out. Translate: 'and that sad sight is seen by none. Such are the pictures; but the god himself . . .' For a different view of this passage, and a defence of **ω**, see R. Helm, *B.P.W.*, 1909, pp. 991-2.

106-109 'But the god himself lies beneath the dewy vault on pillows thick with drowsy flowers; a moist fragrance arises from the coverlets, and the cushions are warm beneath his slumbrous form.'

106-8 Cf. Ov. *Met.* 11.610 f. *at medio torus est ebeno sublimis in antro, / plumeus, unicolor, pullo velamine tectus; / quo cubat ipse deus membris languore solutis.*

107 **soporifero**: cf. line 326, *Th.* 12.291, Virg. *Aen.* 4.486 and note on 28.

107-8 **tapetas incubat**: Statius like Virgil uses the Greek accusative plural of τάπης (cf. *Th.* 1.518 *inferre tapetas, Aen.* 9.358 *pulchrosque tapetas*) rather than the Latin neuter form *tapetia,* which does not seem to occur after the early period. Virgil (*Aen.* 7.277) has an ablative form *tapetis* as well as *tapetibus* (*Aen.* 9.325) which led Deipser, following a few manuscripts, to read here *stipatis . . . tapetis.* This would give an easier construction for *incubare,* but Statius does not elsewhere use the

form *tapetis* (contrast *Th.* 2.91). *Incubare* does not occur elsewhere with the accusative in this sense until Fronto (197.16 H) *caespitem interdum ut torum incubans* (cf. Apul. *Met.* 4.17.7) except in *Th.* 11.697 f. where it is a little easier *ne non gens cuncta precanti / concedat patriae quantum miser incubo terrae*; but compare the use of *incumbere* in Plaut. *Cas.* 307 f. *gladium faciam culcitam / eumque incumbam* ('I'll make the sword my mattress and lie on it'), and in a different sense Gratt. *Cyn.* 244 *opus incubuit*, *Th.* 6.575 f. *tunc Palladios non inscius haustus / incubuit.* The extension of the transitive use of verbs is characteristic of Statius' liking for the unusual: see on 47.

108 **exhalant**: such an intransitive use occurs only here in Classical Latin. It is given by some MSS in Ov. *Met.* 7.810 *et quae de gelidis exhalat vallibus auram,* but recent editors read *exibat*. Compare *halare* in *Silv.* 5.3.41, Virg. *Geo.* 4.109, *Aen.* 1.417; cf. *efflat* in the following line and see note on 47.

109 **efflat**: this word is very rarely used intransitively thus, cf. Lucr. 6.681, 699. The other two instances in Statius of an intransitive usage (*Th.* 8.168, 9.899) are of a rather different kind. For the common transitive usage see 444.

110 **laevo**: observe the precision with which Statius visualises and describes the figure of Sleep.

111 **cornu**: Sleep is several times represented by Statius with a horn from which he pours drowsiness; cf. *Th.* 2.144, 5.199 *implacido fundit gravia otia cornu*, 6.27, and compare Val. Fl. 8.72, Sil. 10.352.

112-7 See note on 100-5.

112 Cf. Ov. *Met.* 11.613 f. *hunc circa passim varias imitantia formas / Somnia vana iacent.*

112 **innumero**: this word is quite common in the singular in Statius cf. *Ach.* 1.414 *innumera . . . incude*, *Silv.* 1. 5.28 *innumero . . . arcu*, *Th.* 4.174, 6.497.

113 It is impossible to fill the lacuna at the end of this line. The manuscripts all read *flumina flammis* (or in one case *flamina flammis*) from line 117. Weyman suggested *tristia laetis*, Brakman *prospera maestis* or *non bona faustis*; the old editors read *tristia blandis*.

114 Cf. Virg. *Aen.* 6.283 f. *quam sedem Somnia vulgo / vana tenere ferunt, foliisque sub omnibus haerent.*

114 **ac postibus**: I have preferred *ac* (**Θ**) to *aut* (**Ptδ**) because the distinction is between *haerent* and *iacent*.

115 **qui**: the reading of **Θδ** and **t** corrected is here better than **P**'s *qua*. Translate 'the light which surrounds his palace is faint and feeble'.

115-7 Compare Ov. *Met.* 11.595 f. *nebulae caligine mixtae / exhalantur humo dubiaeque crepuscula lucis.*

116-7 'and the fitful lights that invite first sleep go out as the flames die away'.

117 **succiduis**: this is a rare word, occurring twice in Ovid (with *genu* and *poples*), four times in Statius (with *gradus*, *poples*, *agnae* and here) and once in Claudian (with *gressus*). Its basic meaning is 'prone to

fall', 'faltering', and only in this passage is it used thus metaphorically. See note on 47.

117 **lumina**: **P** has *flumina. Lumina,* which is read by all editors, has support from **Θδ**.

118-155 *Iris carries Juno's command to Sleep, and he comes in might against the Thebans.*

118-155 In the first part of this section Statius continues to draw material from Ov. *Met.* 11 (616 f.); his diction is more densely-packed and elaborated than Ovid's, and the colours are more thickly laid on. The second part, describing the arrival of Sleep at Thebes, owes little to Ovid and gives a splendid conclusion to Statius' adaptation of the passage. In this whole episode, so congenial to Statius' power of imagination and ability to represent visionary scenes, he shines not by Ovid's reflected light, but by his own.

118 f. Compare Virg. *Aen.* 4.700 f. *ergo Iris croceis per caelum roscida pennis / mille trahens varios adverso sole colores / devolat*; Ov. *Met.* 11.616 f. *quo simul intravit manibusque obstantia virgo / Somnia dimovit, vestis fulgore reluxit / sacra domus.*

118 **se . . . libravit**: 'came in balanced flight' (Mozley); cf. Virg. *Geo.* 4.196. For the condensed expression with *huc* cf. 83.

119 **discolor**: 'of many colours', cf. Ov. *Met.* 1.270 *nuntia Iunonis, varios induta colores.* For the word cf. *Th.* 4.327 (*discolor equus*), *Th.* 9.685 (*discolor tigris*), and Sen. *N.Q.* 1.3 *formam arcus discoloris efficiunt.*

119 **tempe**: this Greek neuter plural name of the famous valley in Thessaly is sometimes used in Latin to denote valleys like Tempe: cf. *Th.* 1.485 *Teumesia tempe, Silv.* 5.3.209, Virg. *Geo.* 2. 469, Cic. *Ad Att.* 4.15.5.

120 **zonis lucentibus**: Iris is pictured as 'girdling' the house with the rainbow's arcs: cf. Aratus *Phaen.* 940 διδύμη ἔζωσε διὰ μέγαν οὐρανὸν Ἶρις.

121 The unusual rhythm of a diaeresis after the second foot, with the conflict of word accent and ictus in the first two feet, gives an awakening effect: the spondaic movement of the rest of the line portrays the placidity of Sleep.

121 f. Compare Ov. *Met.* 11.618 f. *tardaque deus gravitate iacentes / vix oculos tollens iterumque iterumque relabens / summaque percutiens nutanti pectora mento / excussit tandem sibi se.*

123 **Thaumantias**: the epithet 'daughter of Thaumas' is applied to Iris by Virgil (*Aen.* 9.5) and is subsequently used by Ovid and Valerius Flaccus. Cf. Hesiod, *Theog.* 265 f., 780, Plato, *Theaet.* 155D, Apollod. 1.2.6, Cic. *De Nat. De.* 3.51.

125 **nimborum fulva creatrix**: 'golden creator of the storm-clouds'. It was a common belief in the ancient world that the rainbow drank up water and was consequently responsible for the storm-clouds associated with its appearance. Cf. Ov. *Met.* 1.271 *concipit Iris aquas, alimentaque nubibus adfert*; Virg. *Geo.* 1.380 f. *et bibit ingens / arcus*; Prop. 3.5.32

purpureus pluvias cur bibit arcus aquas; Th. 7.427 *imbrifer arcus; Th.* 9.404 f. *in antro,/ unde aurae nubesque bibunt atque imbrifer arcus/ pascitur; Ach.* 1.220 *pelago solitam Thaumantida pasci; Silv.* 3.3.81 *imbrifera potitur Thaumantide Iuno,* Lucan 4.80 f. Mozley's note is unnecessarily vague; most old editors actually began the speech of Iris at *nimborum* in order to apply the word *creatrix* to Juno. For *fulva* cf. the Homeric epithet of Iris, χρυσόπτερος, Sen. *N.Q.* 1.10 (of the rainbow) *color multiplex, ex caeruleo fulvoque varius,* Sen. *Oed.* 319.

126 **Sidonios**: Statius much prefers the scansion with a short *o*, using it 29 times; he has the long *o* only twice. For epithets applied to the Thebans, see note on 3.

126 **mitissime divum**: cf. Ov. *Met.* 11.623 *placidissime Somne deorum,* and *Silv.* 5.4.1 *iuvenis placidissime divum*; see Frère's introductory note to the latter poem for a discussion of the divinity of Sleep, and the representation of him in art.

127 **defigere**: 'to strike motionless', partly with reference to the bonds of slumber, partly perhaps to the god's power to enchant.

130 **da**: 'give consent to', 'yield to'.

130-1 After line 130 a few late manuscripts read *Iunonemque tibi placatam coniuge dextro,* or something similar. This is accepted by Bentley (see Haupt, *Opusc.* 3.135) and Helm (*De P. P. Statii Thebaide,* Berlin, 1892, p. 117, and *Woch. f. Klass. Phil.,* 1908, p. 597). The latter argues that the subject-matter of this extra line is justified by the passage in Hom. *Il.* 14.242 f., and stylistically it is comparable with Virg. *Geo.* 1.406 f., Ov. *Met.* 5. 605 f. Klotz argues against it in *Hermes,* 1905, p. 361, citing the metrical interpolations after *Th.* 9.625 and 8.446 as parallels. In view of the extremely weak manuscript support, and the absence of a stylistic parallel from Statius, the verse is better rejected.

Garrod, following the older editors, puts *rara . . . facultas* in parenthesis, and accepts the imperative *merere* given by later manuscripts and approved by Gronovius. It is however possible and preferable to retain *mereri* of **ω** (**P** has *vereri*); if we take *-que* as co-ordinating (perhaps in an epexegetic sense) the infinitives *posse* and *mereri,* which depend on *facultas,* we may translate: 'Give consent to such powerful entreaties (i.e. from so powerful a goddess as Juno): the chance to do this and to win Jupiter's favour with Juno propitious comes rarely'.

132 **increpitans**: 'striking'; the word is not used in this sense before Statius, but *increpare* is used somewhat similarly by Ovid, *Her.* 3.118 *digitis increpuisse lyram, Met.* 14.820 f. *conscendit equos Gradivus et ictu / verberis increpuit, Tr.* 1.4.24 *increpuit quantis viribus unda latus.*

132 **dextra**: observe the careless repetition of this word, which was used in a different sense in the previous line. This is not infrequent in Statius, cf. for example *recens* 455, 458; *furere,* 753, 754; *amplecti,* note on 627. Barth has collected a large number of examples from Statius in his note on *Th.* 10.449. See Henry on Virg. *Aen.* 1.29 (*Aeneidea* I. pp. 214 f.) and for the whole subject see W. H. S. Jones, *Proc. Camb. Phil. Soc.,* 1950-1, pp. 19-22.

134 **vultu quo nutat eodem**: 'with his same old ever-nodding head';

this phrase, which is the reading of **P**, is strange but most effective. It expresses in an oddly vivid way the somnolent figure of the god, who so far from being stirred at all by the request from Juno merely expresses his consent by one further drowsy nod. Cf. lines 121-3, and for the phrase Virg. *Aen.* 1.255 f. *vultu quo caelum tempestatesque serenat / oscula libavit natae.* The **ω** group reads *dubium mixtumque sopori*; **tΘδ** all present both readings. It is perhaps not quite true to say, as Klotz says in his *app. crit.*, that *dubium mixtumque sopori* makes no sense; by an extreme extension of case-usage we might take *mixtumque sopori* as an adverbial phrase parallel to *dubium*: 'he nodded his doubtful and sleep-mixed assent'. But obviously **P**'s reading is much to be preferred. Garrod (*Praef.* p. 8) quotes this line among others to suggest that two editions of the poem were made by Statius: the **P** tradition would represent his second version. This is an interesting hypothesis, but very far from certain.

135 **gravior**: 'heavy-eyed'; compare the use of the word in connexion with sleep in 86 and 140.

135 **nigrantibus antris**: abl. of separation rather than causal with *gravior*. For the harshness of sound see on 37.

136 'and kindles anew her rays which had been dimmed by the heavy vapours'; cf. Ov. *Met.* 11.630 f. *Iris abit: neque enim ulterius tolerare soporis / vim poterat. Multo imbri* goes with *obtusum*: Heinsius' *igni* (to go with *excitat*) is refuted by Damsté, *Mnem.*, 1909, p. 98, who compares *Ach.* 1.181 *fessumque sui iubar excitat astri.*

136 **iubar**: 'radiance'. The word occurs in Ennius (*Ann.* 557 V), twice in Lucretius, once in Virgil, and becomes markedly commoner in poetry from Ovid (eight times) onwards (fourteen times in Statius).

137-8 'Sleep himself too bestirred his winged step and his wind-swept temples.' Both the adjectives have some proleptic force. His temples are wind-swept because they have wings (cf. Virg. *Aen.* 12.848 *ventosae alae*, Prop. 2.12.5); he is thus represented in art—Mozley refers to the bronze figure in A. S. Murray, *Greek Bronzes*, p. 72, and see also Frère's introductory note to *Silv.* 5.4. For other references to the wings of Sleep, cf. 148, 302, *Ach.* 1.620, and Enk on Prop. 1.3.45. Compare also *Th.* 5.433 (of the sons of the North Wind) *utraque quis rutila stridebant tempora pinna*, Sil. 7.257.

137 **citavit**: this is not a common use of the word, but cf. Sen. *H.O.* 513 *gressum citabat*, Claud. VI *Cons. Hon.* 510 *si voce gradum maiore citasset.*

138-9 'and filled his billowing mantle with the cool air of the dark sky'. For *sinuata* cf. *Th.* 6.259 f. *sinuata . . . fastigia* ('rolling uplands'); the wind is frequent in the poets.

140 **Aoniis . . . arvis**: 'bringing drowsiness from afar loomed over the Aonian fields'. This is a splendid image of Sleep, whose drowsy influence is felt even when he is still far off in the sky. Lewis and Short wrongly take *longe* as equivalent to *valde*, a sense which it has in Apuleius but not in Statius.

141 Cf. Virg. *Aen.* 4.525, *Silv.* 5.4.3.

142 **explicat**: 'stretched out'. For this sense of *explicare* cf. line 277, *Th.* 1.569, *Silv.* 5.3.261 *sed te torpor iners et mors imitata quietem / explicuit* with Vollmer's note *ad loc.* (where he compares the use of ἐκτανύειν).

142 **penitus**: with *sidunt*, 'subsided far down', 'subsided altogether'; cf. *Th.* 8.361 *penitus cessere fugatae / Nereides.*

142 **quemcumque . . . orbem**: So **P D δ**; the reading of **ω**, *quamcumque . . . urbem*, makes nonsense of the next line. The meaning has to be 'whatever part of the world'; Klotz compares the use of *uterque* in *Th.* 6.13, 675. But *quacumque . . . orbem* (read by **N** with an erasure after the *a*, and wrongly attributed by Garrod to **P**) may be correct. For the verse ending, cf. Ov. *Met.* 4.624 *totumque supervolat orbem.*

144 **extrema cacumina silvae**: cf. Val. Fl. 6.664, Ov. *Fast.* 2.439, *Silv.* 5.4.4 *simulant fessos curvata cacumina somnos*, where the meaning is tree-tops rather than mountain-tops, and the image the same as here.

144-5 Note in these two lines the two different types of fourth-foot coincidence of accent and ictus giving a drowsy effect; line 145 is a golden line (see my note on *Aen.* 5.46).

145 The hyperbole is typical of the Silver Age: the sky is relaxed in sleep, and cannot hold the stars. *Cadere* is used here, as in *Th.* 6.408, of falling stars, not setting stars as Vollmer on *Silv.* 2.7.27 seems to suggest.

147 **innumerae voces**: 'the countless different cries', cf. *Th.* 7.111, *Silv.* 1.6.81, Lucan 3.540.

148 **submisere sonum**: 'were hushed', in contrast to the total silence which follows. This use of *submittere* is very common in the past participle passive (e.g. *Ach.* 1.867), but otherwise rare. The alliteration of *s* through this passage is very noticeable.

148 **umentibus alis**: see note on 137-8.

149 **incubuit**: from *incumbo*, 'bore down upon them', 'came heavily upon them'; for the slight difference of meaning between *incumbo* and *incubo* see note on 303, and Ernout-Meillet, *Dict. étymol. de la langue latine, s.v. cubo.* For this sense cf. *Silv.* 3.1.52 f. *tempus erat caeli cum torrentissimus axis / incumbit terris*, Virg. *Geo.* 2.377 *gravis incumbens scopulis arentibus aestas*, and line 864 (where *incumbens* is used of a river pressing upon a bridge). The meaning often includes the notion of 'swooping', cf. Hor. *Odes* 1.3.30 f. *nova febrium / terris incubuit cohors*, Lucr. 6.1143 (*mortifer aestus*) *incubuit tandem populo*, Juv. 6.292 f. *saevior armis / Luxuria incubuit*, *Silv.* 1.2.83 f. (of a Cupid) *haud ulli vehementior umquam / incubui genetrix iterataque vulnera fodi* (where *incubui* is wrongly taken by Vollmer from *incubo*). The word is frequently used in this sense of storm-winds, e.g. Virg. *Aen.* 1.84 *incubuere mari*, *Aen.* 12.367, *Geo.* 2.311, 3.197, Ov. *Her.* 13. 15, Val. Fl. 2.60.

149-50 'And came on the camp, darker than ever before with his pitchblack shadow.' Cf. 303, and for the phraseology Lucan 5.166 *non umquam plenior* ('more fully than ever before'). Mozley wrongly takes the ablative as comparative, and translates 'unsubstantial as a pitchy shadow'.

150 **subit**: contracted perfect, the final syllable being naturally long.

Cf. 205, 323, and see Vollmer on *Silv.* 5.2.12 for a full treatment. For uncontracted *subiit* see on line 25.

150 **errare**: the historic infinitive is quite frequent in Statius (see Vollmer on *Silv.* 2.1.123) as in Virgil (see Pease on *Aen.* 4. 422); Ovid uses it less frequently. For the use of *errare* with *oculi* cf. Virg. *Aen.* 4.691 f. *oculisque errantibus alto / quaesivit caelo lucem,* Val. Fl. 6.277 *dixerat, extremus cum lumina corripit error, Silv.* 5.1.170 *oculisque novissimus error, Th.* 12.777 *oculis extremo errore solutis.* For other uses of *errare* see notes on lines 93 and 168.

150 **resolutaque colla**: cf. Virg. *Aen.* 4.529 f. *neque umquam / solvitur in somnos, Aen.* 9.189 *somno vinoque soluti, Aen.* 6.422 (of Cerberus in sleep) *immania terga resolvit*; Ap. Rh. 4.150 f. (of a serpent) δολιχὴν ἀνελύετ' ἄκανθαν / γηγενέος σπείρης.

151 **medio adfatu**: cf. Virg. *Aen.* 4.76 *incipit effari, mediaque in voce resistit.*

151 **verba imperfecta relinqui**: cf. Ov. *Her.* 13.13, *Met.* 1.526.

153 **pila**: there are many such Roman anachronisms in the *Thebaid.* Compare for example 177, note on 527, 530, 533, 857, 859, and see J. Miedel, *De Anachronismo qui est in P. Pap. Statii Theb. et Ach.*, Passau, 1892; L. Legras, *Étude sur la Thébaide de Stace,* Paris, 1905, pp. 233 f.

153 Cf. *Th.* 9.879, *cecidit laxata casside vultus.* Statius is still following Ovid's description of sleep, cf. *Met.* 11.620.

155 **cornipedes**: the word is rare before Statius, but is used very frequently as a noun both by him (cf. 478) and Silius.

155 **abstulit**: 'exstinguished'; the usage is not unlike that of 923, where see note.

156-218 *Thiodamas, the Argive augur, is inspired with prophetic frenzy. He tells the downcast Argives that the oracle bids them attack the sleeping Thebans.*

156-218 The description of Thiodamas' prophetic frenzy affords a typical example of how Statius liked to re-work a Virgilian passage (*Aen.* 6.77 f.), retaining some echoes and developing and elaborating the material into the striking and exaggerated diction of which he was so fond (e.g. lines 166-9, 173-4). In this passage the effect is grotesque. The speech which follows is much more direct in style, with shorter sentences and more familiar phrases; but it also is characteristically Silver in its constant search for point and antithesis (188-93, 213-4), its balanced *sententiae* (193-4, 214), its intellectual play (196-7, 213), its powerful emphasis (*ipse, ipse, tune, haec egomet, nos saltem*).

156 f. Clearly Statius has in mind Virg. *Aen.* 4.529 f. *at non infelix animi Phoenissa, neque umquam / solvitur in somnos.* Like his model, he suddenly changes the rhythm of his poetry, and the jerky breathless movement of the lines which follow contrasts effectively with the smooth gentle passage just concluded.

157-8 'and the mighty and persuasive night-wandering god kept his mists away from the camp near by'.

158 **noctivagi**: this compound adjective is used by Lucretius, Virgil, and Valerius Flaccus. The use of such adjectives contributes towards Statius' pictorial imagery. Of adjectives ending in *-vagus* he has *montivagus* (Cic., Lucr.), *multivagus* (Sen.), and is the first to use *fluctivagus*; in *-sonus* he has *aerisonus, armisonus, circumsonus, multisonus, undisonus*; among other compounds he uses are *anguicomus, arquitenens, magniloquus, malesuadus, multifidus, navifragus, ruricola, silvicola.* For adjectives ending in *-fer* and *-ger* see on 28, in *-ficus* see on 170; for the whole subject see my note on *Aen.* 5.452, Quint. 1.5.65-70, Bailey's Lucretius, *Proleg.* 7.1, and J. C. Arens, *Mnem.*, 1950, pp. 241 f., where it is shown that the Silver Age poets were rather more prone to the use of these adjectives than the Augustans. For a general treatment see L. J. D. Richardson, 'Virgil and the Homeric Epithet', *Greece and Rome*, 1943, pp. 1 f.

158 **vis blanda dei**: the circumlocution derives originally from Homer's usage (e.g. βίη Διομήδεος, κρατερὴ ἲς Ὀδυσῆος; cf. Aesch. *Sept.* 569, 571, 577). It is often used by Lucretius: 2.264 f., 3.8, 3.296, 4.681, 6.1222 *fida canum vis*; cf. Virg. *Aen.* 4.132 *odora canum vis* (with Pease's note), *Th.* 1.625 *rabidamque canum vim.* See note on 907, and for very striking imitation and extension of the Homeric usage see *Ilias Latina* passim, esp. 601 f. *tales Priamides ardorque Aiacis in armis / alternos librant gladios* (= *ardens Aiax*); 735 *quos Nestoris accipit aetas* (= *senex Nestor*).

159 'angry at this night of shame, and the sight of the arrogant Theban sentinels'; because they are not now besieging but besieged, cf. line 40 f.

160 **superis animum lymphantibus**: 'as the gods sent frenzy on his mind', cf. line 557 *insanis lymphatam horroribus urbem,* and *Th.* 7.113, 7.662. Lactantius incorrectly glosses *lymphantibus* with *furentibus.*

161 **formidandoque tumultu**: 'in terrifying tumult'; *tumultus* is used of the mind, as in Hor. *Odes* 2.16.10 f. *miseros tumultus / mentis,* Lucan 7.183, Claud. *In Ruf.* 1.20.

162 **Saturnia**: a regular epithet for Juno, cf. *Th.* 12.134, 311.

162 **mentem**: object of *instigabat,* which can take either a person (frequently, cf. Virg. *Aen.* 5.228) or a state of mind (Sen. *Thy.* 27 *mentes caecus instiget furor, Silv.* 4.4.33) as its object. Here by a slight zeugma it has both.

163 **novum comitem**: Thiodamas succeeded the previous augur Amphiaraus, after the latter's miraculous disappearance from the earth, described at the end of *Th.* 7. See also *Th.* 8.277 f., 365 f.

165 **impatiensque dei**: cf. Virg. *Aen.* 6.77 *Phoebi nondum patiens,* and contrast line 624 *plenum Phoebo,* where see note.

165-6 **fragili . . . non capit**: 'whom his frail mind had received but could not contain' (Mozley). For *receptum* cf. Ov. *Met.* 14.107 *deo furibunda recepto*; and for *non capit* (to which *Thes. L. L.* wrongly here attributes a meaning of 'understanding') see note on 9-10 and cf. Virg. *Aen.* 7.466 *nec iam se capit unda* (in the simile of a cauldron boiling over, a passage Statius may have had in mind here, cf. *exundant* in the next line), Lucr. 3.298, Ov. *Met.* 6.466 *nec capiunt inclusas pectora flammas, Met.* 6.610, Juv. 10.148 (Hannibal) *quem non capit Africa,* Claud. *In*

Ruf. 2.155 f. *non orbita solis / non illum natura capit.* Thiodamas' mind is too small, not strong enough, to contain the god (see note on *capax*, line 634).

166 **exundant stimuli:** 'his torments flooded forth'. For *stimuli* in connexion with prophetic frenzy cf. Virg. *Aen.* 6.101 (of the Sibyl) *et stimulos sub pectore vertit Apollo*, Lucan 5.175. Here the word, which is a favourite one with Statius, indicates the pangs caused by the goad of the god. For *exundant* cf. line 609, again of prophetic frenzy *tandem exundanti permisit verba furori.* See also note on 535.

166-7 **nudusque per ora stat furor**: 'the madness, clear to see, was stark on his face'. *Nudus* picks up again the idea contained in *non capit, exundant*; for *stat* cf. Virg. *Aen.* 6.300 (of Charon) *stant lumina flamma.*

167-8 'and now distended his trembling cheeks with wildly pulsing blood, now drained them'. Cf. *Th.* 4.581 (of the effect of prophetic inspiration) *tenuesque impelli sanguine vultus*, Virg. *Aen.* 6.47 *subito non vultus non color unus, Ach.* 1.514 f., Lucan 5.214 f. *stat numquam facies; rubor igneus inficit ora / liventesque genas; nec, qui solet esse timenti, terribilis sed pallor inest.*

167 **incerto sanguine:** the use of the adjective implies the interruption of the *certus ordo* of the blood's circulation. Cf. Sen. *Ep.* 104.1 *medicus initia (febris) esse dicebat motis venis et incertis et naturalem turbantibus modum*; Lucan 7.128 f., Virg. *Geo.* 3.500 f.

167 **tendit**: cf. *Th.* 1.107 *tenditur . . . cutis*, Lucan 9.792. *Reddit*, the reading of the majority of the manuscripts, defended by Gronovius, seems to give no good sense. It is perhaps possible to say *furor reddit exhauritque sanguinem*, but surely not *furor reddit exhauritque genas.*

168 Klotz and Garrod enclose *acies . . . illuc* in parenthesis; I have preferred a semi-colon after *genas*, because *acies . . . illuc* goes naturally with the following line. Thus *Thiodamas* not *furor* is the subject of *flagellat.*

168 **acies huc errat et illuc**: cf. *Ach.* 1.516 *mox igne genas et sanguine torquens* ('rolling his fiery bloodshot eyes'). For *errare* used of the eyes see on 150, though the shade of meaning there is different.

169 This is a very difficult line. In the first place the expected construction with *flagellat* would be *cervicem sertis*, cf. Mart. 4.42.7 f. *flagellent / colla comae.* In several manuscripts the scholiasts comment 'hypallage', and with a verb like *flagellare* the transference is reasonable. (For some examples of hypallage cf. *Th.* 4.138 *sonipes . . . attollit pulvere campum*, Cat. 62.52, Virg. *Aen.* 4.506, and S. Blomgren, *Siliana*, Uppsala, 1938, pp. 52-4.) This seems better than to take the verb in a wide sense (= shake) as do *Thes. L. L.* and Alton (*C. Q.* 1923, p. 176). *Cervice* is probably local as well as instrumental. The second difficulty is with the meaning of *sparsa.* Alton (loc. cit.) translates 'by the quick movement of his neck', comparing *Th.* 5.546 *sparsoque per omnia visu / lustrat humum*; but the usage there is much more regular, akin to Virg. *Aen.* 2.98 *spargere voces* or *Th.* 9.32 f. *Fama . . . spargitur.* This rendering, also given by *Thes. L. L.* ('huc illuc iactata', *s.v. flagello*, 835.18), is most unnatural in the context, if indeed it is possible at all. Alton implies that Lactantius

interprets *sparsa* thus; but Lactantius has *sparsa*: *rotata hac atque illac coma*, which does not mean that he takes *sparsa* to mean *rotata hac atque illac*, but (correctly) *sparsa est cervix coma hac atque illac rotata*. The meaning of *sparsa* here then is the common one seen in Hor. *Odes* 3.20.14 *sparsum odoratis umerum capillis*, and the sense—as Lactantius says, giving the quotation—that of Virg. *Aen.* 6.48 *non comptae mansere comae*. We may render: 'as his hair flies loose he makes the garlands entwined in it beat on his neck.'

For garlands in the prophet's hair cf. *Ach.* 1.505, Lucan 5.142 f.; for the shaking of hair in frenzy cf. Lucan 5.170 f. *vittasque dei Phoebeaque serta / erectis discussa comis per inania templi / ancipiti cervice rotat; Ach.* 1.522 f., Sen. *Oed.* 230, Val. Fl. 1.208, Virg. *Aen.* 6.48 with Forbiger *ad loc.* See also lines 606 f.

170 **sic Phryga . . . Idaea**: the eunuch priests of Cybele, the *Magna Mater* of Mt. Ida in Phrygia, were known as Galli. For their frenzied form of worship see Cat. 63 with Fordyce's note, Lucr. 2.600 f., Ov. *Fast.* 4.221 f. with Frazer's note, Val. Fl. 7.635 f. Lucan 1.565 f.

170 **terrificis**: this compound adjective is used by Lucretius, Virgil, and Ovid. Other compounds in *-ficus* used by Statius include *laetificus, luctificus* (552), *magnificus, pacificus, sacrificus, vulnificus*. See notes on 28 and 158.

171 **consumptaque bracchia ferro**: 'that his arms are eaten away by the sword'; the phrase is a strange one. Lactantius glosses *lacerata*, but there is more in the word than that—it suggests the frequency of the wounds. Statius is fond of *consumere*, and has it in unusual senses, e.g. *Th.* 6.124, 768, 9.682. See notes on 563 and 813. For the self-inflicted wounds of the Galli cf. Prop. 2.22.15-16 *cur aliquis sacris laniat sua bracchia cultris / et Phrygis insanos caeditur ad numeros?*, Val. Fl. 8.239 f.

172 **scire vetat**: insensibility to pain was a characteristic of the Galli.

172 **pinus**: 'pine-brands'. The pine tree was the symbol of Attis, cf. Claud. *In Eutr.* 1.279 *pectusque illidere pinu*, Claud. *De Rapt. Pros.* 1.202 f.

173 **sanguineosque rotat crines**: cf. Lucan 1.566 f. *crinemque rotantes / sanguineum*, Val. Fl. 1.208 f. *vittamque comamque per auras / surgentem laurusque rotat*, Lucan 5.170, Quint. 11.3.71, *Silv.* 4.3.121 and note on 169 *ad fin.*

173-4 **vulnera cursu exanimat**: 'deadens his wounds by running' (Mozley). The oxymoron is very striking. The phrase is explanatory of *scire vetat*: he becomes insensible to his pain by his frenzied running. The *Thesaurus* explains the phrase by saying *vulnera* = *se*, which is both awkward Latin and very poor sense.

174 **cultrix**: so **PNt**; **ω** has *cultris*. Garrod points out that Lactantius' note on *arbor* (*pinus, quae colitur in sacris Matris deum*) suggests that he too read *cultrix*. Further, his note on *respersaque—polluta sanguine*—is odd if there had been an instrumental ablative *cultris* in the text before him. The metonymy involved in *cultris* = *sanguine quem cultri effuderant* would be very harsh indeed, and we should certainly read *cultrix*. The meaning is 'votary', cf. *Th.* 12.302, *Silv.* 5.1.191, Virg. *Aen.*

11.557, and for an inanimate subject cf. Pers. 3.26 *cultrixque foci secura patella est.* For the frequent adjectival use (in apposition) of nouns in *-tor* and *-trix* cf. Virg. *Geo.* 2.145 *bellator equus, Ecl.* 8.13 *victrices lauros, Th.* 7.57, 8.377, and line 243.

175 **erexere**: 'uptilted' by rearing up, cf. *Th.* 3.414 *erecto currum temone supinant,* Virg. *Aen.* 9.317 *arrectos litore currus.*

175 **leones**: Cybele's chariot was drawn by lions, cf. Lucr. 2.601, Cat. 63.76 f., Virg. *Aen.* 3.113, 10.253, Claud. *De Rapt. Pros.* 1.211.

176 **penetrale**: the singular is much rarer than the plural, but cf. *Th.* 7.602, *Silv.* 5.2.19.

177 **signorum**: the 'standards' are of course an anachronism; see note on 153.

178 **rerum extrema movens**: 'pondering the desperate situation'. For *movens*, cf. line 232 and Virg. *Aen.* 3.34 *multa movens animo.*

179 **subiti**: a vivid Silver Age use of the word, denoting that the seconds-in-command had suddenly found themselves to be the leaders on the violent deaths of their chiefs. Cf. *Th.* 8.365, Plin. *Ep.* 8.10.3 *imagines non subitae,* and Tac. *Hist.* 4.76 *subitus miles* (of hasty levies).

179-80 **ut quisque . . . proximus**: 'each the next successor to the slain' (Mozley).

180-1 **et magnis . . . regibus**: 'and fill the places left empty by mighty kings'. *Tueor* here has the sense of 'guard', 'protect', not (as Mozley) 'gaze at'. *Regibus* is dative of the agent after the perfect participle passive, a construction very common in the poets.

181 **seque huc crevisse dolentes**: 'grieving that they have been raised so high'. Cf. Sen. *Ep. Mor.* 111.4 *eo usque crevisse, quo manus fortuna non porrigit,* Claud. *In Ruf.* 1.21 f. *iam non ad culmina rerum / iniustos crevisse queror, Silv.* 4.7.43.

182 f. Statius uses again the simile he used in lines 13 f. where see note. *Praeses* here is the helmsman: compare the frequent use of *magister* in this sense, e.g. Virg. *Aen.* 1.115, 6.353.

183 **fregit iter**: 'has broken off its journey'. *Frangere iter* denotes the interruption of a set course, either by deviating from it, or by coming to a stop. Cf. *Th.* 12.232 *nec frangit iter,* Lucan 3.554 f. *frangere . . . cursum.*

183 **ad vidui moderamina clavi**: 'to the management of the unattended rudder', cf. *Th.* 6.506, Ov. *Met.* 2.48, 6.677, 13.362; in *Silv.* 3.2.29, Ov. *Met.* 3.644, 15.726 *moderamen* or its plural is used to mean the rudder itself.

184-5 'Either the guardian of the sides, or the man in whose charge was the prow that meets the waves'; these would be officers subordinate to the helmsman.

186 **arma**: often used of the 'tackle' of a ship, cf. *Th.* 7.88, Virg. *Aen.* 5.15, 6.353.

186 'and its guardian deity does not assent to a lesser lord'. For the tutelary images of deities carried on ships, see note on line 14. The abstract *tutela* is often used in the concrete sense of 'guardian', cf. *Silv.* 4.6.32 (Hercules) *genius tutelaque mensae,* Lucan 4.6. For its use in the

sense of the guardian deity of a ship, cf. Sil. 14.543 *tutelaeque deum fluitant,* Lucan 3.510 f. *non robore picto / ornatas decuit fulgens tutela carinas,* Ov. *Tr.* 1.10.1 f. *Est mihi sitque precor flavae tutela Minervae / navis et a picta casside nomen habet,* Sen. *Ep. Mor.* 76.13 (*navis*) *cuius tutela ebore caelata est.* Lactantius' note (as pointed out by Barth, who emends it, and Damsté, *Mnem.*, 1909, p. 99) is wrong: he has *novo gubernatori, qui in locum defuncti successit, non minus conservandae navis sibi creditae crescit studium.*

188 The alliteration of the letter *m* gives an obvious impressiveness to Thiodamas' opening words.

190-1 'he it is who gives the prophecy, he the god whom I serve, whose bands I wear, obedient to your trust in me which he himself did not reject'.

192 **fecunda operum**: the genitive after adjectives denoting fullness or emptiness occurs in Cicero with *plenus, refertus, fertilis, inanis,* and in the poets and Silver Age prose writers with a larger number of words. See Kühner-Stegmann II.i. pp. 441-2, and for *fecundus* cf. *Th.* 8.171 *fecundaque pectora veri,* Hor. *Odes* 3.6.17 *fecunda culpae,* Tac. *Germ.* 5 *pecorum fecunda.* The so-called genitive of 'the sphere in which' or 'respect' (*aevi maturus,* Virg. *Aen.* 5.73), which is sometimes an extension of this use and sometimes a Grecism, is very frequent in Statius, e.g. *Th.* 1.41 *immodicum irae,* 3.99 *egregius fati,* 5.90 *aevi matura,* 5.718 f. *caeca futuri / mens hominum,* 6.766 f. *nocendi / prodigus,* 7.26 *lenis belli, Ach.* 1.911 *blandusque precum*; see note on 356. A long list is given in Kühner-Stegmann II.i. pp. 443-6; see also A. Nauke, *Observationes criticae et grammaticae in Publium Papinium Statium,* Vrat. 1865, pp. 26-7, footnotes 14 and 15.

192 **pulchraeque accommoda fraudi**: cf. Virg. *Aen.* 11.522 *valles accommoda fraudi,* Claud. IV *Cons. Hon.* 327. For the oxymoron cf. lines 240-1 *pulchraque meorum / seditione fruor,* Ov. *Met.* 9.711 *pia . . . fraude,* Hor. *Odes* 3.11.35 *splendide mendax.*

194 **manus**: 'deeds of valour'.

194 **obruta somno**: 'buried in slumber'. Statius has the same phrase in *Th.* 8.267; cf. lines 281-2.

196-7 **morasque frangite portarum**: 'break open the delaying gates'. Cf. *Th.* 11.244 *portarumque moras frenis adsultat, Silv.* 5.2.44, Virg. *Aen.* 10.485 *loricaeque moras et pectus perforat ingens,* Virg. *Aen.* 9.143 (cf. Sil. 9.218) *fossarumque morae,* Val. Fl. 6.97, Sil. 1.516, 5.319. These usages are developments of the more natural use we find in Virg. *Aen.* 12.541 *nec misero clipei mora profuit aerei.* For similar expressions cf. Virg. *Aen.* 2.235-6 *pedibusque rotarum / subiciunt lapsus,* Virg. *Aen.* 1.301 *remigio alarum.* See also notes on 288-92, 321, 519-20, 526, 907.

197-8 'To do this is to set fire to one's comrades' funeral pyres, to bury one's friends.' *Hoc* is nominative, referring back to his exhortations, cf. Lucr. 3.998 f. *nam petere imperium quod inanest nec datur umquam, / atque in eo semper durum sufferre laborem, / hoc est adverso nixantem trudere monte / saxum . . .* Lactantius considers the meaning to be that the vengeance they are about to take on the enemy will be as good as burial to

their dead friends, but the more obvious interpretation is to be preferred, namely that their going out to fight under favourable omens unquestionably means that they will in fact find and bury their friends: so favourable are the omens that setting out is the same thing as achieving their purpose.

198 **suos**: the use of *suus* = 'one's own' without a grammatical antecedent in the third person is not uncommon, cf. Sen. *Phoen.* 493 f. *quoties necesse est fallere aut falli a suis / patiare potius ipse quam facias scelus*; and see Austin on Cic. *Pro Caelio* [3], 5.

198 **Marte diurno**: ablative of 'time when' with *vidi*. 'I myself did indeed see these things during the battle of the day, (even) while our strength was broken, and while defeated we fled back to the rear . . . but now belief is sure.' This gives a much better balance than taking the ablative as instrumental with *infractae,* as K. Prinz, commenting on *Ach.* 1.574 f. suggests in *Phil.*, 1923, p. 200. This passage is completely misunderstood by Lactantius, for which he is censured by Barth. Barth himself however is curiously wrong with *infractae,* which he maintains means 'unbroken', a sense which does not occur in classical Latin, and can in any case be forced into this passage only with great difficulty. Servius' explanation of *infractos* in this sense in Virg. *Aen.* 12.1 is clearly unacceptable.

200 **nova**: 'strange'. The miraculous disappearance of Amphiaraus is described at the end of *Th.* 7.

201 **me volucres circum**: for the anastrophe and displacement of the preposition cf. *Th.* 8.701 *unum acies circum consumitur,* Val. Fl. 6. 66 *acies quem Martia circum,* and note on 97.

201 **plausere**: 'flapped their wings', cf. Virg. *Aen.* 5.516, Ov. *Met.* 8. 238.

203 **adsurgens . . . soluta**: 'rising up again from the cleft earth'. For the earth yawning open to receive Amphiaraus cf. especially *Th.* 7.816 f. *ecce alte praeceps humus ore profundo / dissilit . . . / illum ingens haurit specus*; and *Th.* 8.144 *ruptaque soli compage.*

204 **qualis erat**: cf. *Th.* 7.820 *sicut erat, rectos defert in Tartara currus,* and note on line 26. This phrase occurs also in *Silv.* 2.1.157, *Th.* 4.314.

204 **solos . . . iugales**: 'the gloom of the underworld had touched only his team of horses'; cf. Hor. *Epod.* 7.15 *albus ora pallor inficit,* Tib. 3.4.32, Ov. *Met.* 13.601-2. The secondary meaning of the verb, to spoil or corrupt, is present here also. For *iugales* as a noun cf. Virg. *Aen.* 7.280 *geminosque iugales.*

205 **adit**: contracted perfect, see note on line 150.

205-6 'I am not speaking of the portents of meaningless sleep, nor those revealed in slumber.' The distinction is between a waking vision and a dream, cf. Virg. *Aen.* 3.173 f. *nec sopor illud erat, sed coram agnoscere vultus / velatasque comas praesentiaque ora videbar.* There is no reason here to speak of hypallage: *vanae* attached to either noun obviously affects both. *Quies* is shown to have its frequent meaning of 'sleep' (rather than merely 'rest') by the following words; cf. line 324, Tac. *Ann.* 1.65.

207 **Inachidas**: *Inachidae* occurs some twenty times in the *Thebaid* for the Argives, after the river-god Inachus, ancestor of their kings.

207-8 For the parenthesis see note on line 69.

209 **degener**: i.e. unworthy to be my successor.

209 **egomet**: emphatic; 'was it I who taught you? . . . Avenge then me at least'.

210 **lapsus**: the flight of birds, cf. *Th.* 2.348 f. *me quoque nunc vates nunc exta minantia divos / aut avium lapsus aut turbida noctis imago / terret.*

210 **vade heia**: the interjection *heia* is used with imperatives to express impatience, cf. Virg. *Aen.* 4.569, *Ach.* 1.872, and line 597 for the same word-order.

212 **totoque . . . curru**: 'with all the force of his chariot'. Amphiaraus in death still carries his spear, and is still seated in his chariot, cf. line 204, *Th.* 7.820 *rectos defert in Tartara currus.*

213 **utendum superis**: cf. Virg. *Aen.* 9.240 *si fortuna permittitis uti, Th.* 2.690 *fortuna satis usus abi.*

214 **bellum iacet**: 'the enemy lie prostrate', a bold use of abstract for concrete, a form of metonymy much used by Statius and the other Silver Age poets. Cf. *Th.* 11.662 f. *iubet igne supremo / arceri Danaos nudoque sub axe relinqui / infelix bellum* ('orders . . . the unhappy warriors to be left beneath the open sky'); *Th.* 12.22 f. *bellique iacentis / reliquias* ('the remnants of the fallen host'); and probably *Th.* 11.754 *qua bellum geminaeque iacent in sanguine gentes* ('where the warriors of two races lie in blood'). Compare the use of *arma* for *armati* in *Th.* 3.708, 4.394, and see Langen on Val. Fl. 2.312; for the whole subject see note on 907.

216 **pigeat**: generic subjunctive, as after *sunt qui.*

216 **iterum ecce**: Thiodamas sees another flight of birds: these birds of night are as favourable as those he saw in the day.

216-17 Cf. Virg. *Aen.* 4.576 . . . *ecce iterum instimulat. Sequimur te, sancte deorum.*

218 **solus eo! atque adeo**: so **P** and some others; the **ω** group reads *solus eo, solus,* which makes the rest of the line not only abrupt, but contradictory. *Atque adeo* dropped out by haplography after *eo,* and *solus* was repeated to fill the gap.

218 **venit ille**: Thiodamas' vision of Amphiaraus is still with him.

219-248 *The Argives are greatly heartened, and when thirty of their number are chosen for the night's enterprise, the remainder are indignant at being excluded. Adrastus, gladdened at their enthusiasm, tells those who must remain behind that their chance will come on the next day.*

219 **noctem exturbabat**: cf. *Th.* 1.441 *exturbare . . . silentia, Th.* 3.693 *exturbata quies.* The verb may have its very rare meaning of 'disturb' (Plaut. *Most.* 1032), or—perhaps more likely—its regular meaning of 'cast out', in which case *noctem* is used for the peace of night (so Lactantius), as in Virg. *Aen.* 4.530 *neque umquam / solvitur in somnos oculisve aut pectore noctem / accipit.* Compare also *Th.* 9.600.

219 **euntque**: Garrod accepts *eumque* of **PD** and punctuates so as to

make it the object of *comitari*, but this greatly weakens the sentence, and a part of the weak word *is* at the line-ending is contrary to epic usage.

221 **corde deus**: cf. *Th.* 4.490 *quippe in corde deus.*

221 **flagrant comitari**: the infinitive with *flagrare* is rare, but cf. *Th.* 3.118 *pars visere flagrant,* Tac. *Hist.* 2.46, Claud. *In Ruf.* 2.433 f. *flagrant elidere saxis / prodigiale caput,* Claud *III Cons. Hon.* 74-5. For the infinitive after similar verbs cf. *Th.* 11.357 *exsuperare furens, Th.* 1.679 *sed si praecipitant miserum cognoscere curae.* The free use of the infinitive found in the Golden Age poets was very much extended in the Silver Age: a complete list of words in Statius followed by the infinitive is collected by W.K. Clement, *T.A.P.A.*, 33, 1902, pp. lxxi f., replacing the somewhat defective work of F. Lohr, *De Infinitivi apud P. Pap. Statium et Iuvenalem usu,* Marb. 1876. Some of the more unusual instances are listed by L. Lehanneur, *De Statii vita et operibus,* Paris, 1878, and some by Brinkgreve on *Ach.* 1.281; see also Dilke's *Achilleid,* Intro. p. 16. Kühner-Stegmann (II.i. pp. 673 f.) has long representative lists, and Bailey, in the Prolegomena to his edition of Lucretius, pp. 101-2, gives a full account of similar Lucretian infinitives. See also notes on 232-3, 234, 526-7.

222 **ter denos**: not (as in Virg. *Aen.* 10.213 *ter denis navibus ibant*) merely a periphrasis for *triginta,* but to show that there are to be three bands of ten: see 249 f. Contrast 294, where see note.

223 **fremit . . . iuventus**: for the phraseology cf. Virg. *Aen.* 5.555; for *fremere* in the sense of 'grumbling', cf. Cic. *De Or.* 1.195 *fremant omnes licet, dicam quod sentio*; Tac. *Hist.* 4.24 where the phrase *neque enim ambigue fremebant* is followed, as often, by *oratio obliqua.* Here the slightly elliptical construction of an indirect question after *fremere* is quite natural.

226 **sortem . . . poscunt**: 'others shout for lots to be drawn, then on all sides they demand it'.

227 **gaudet in adversis**: cf. Virg. *Aen.* 5.827 f., where joy succeeds anxiety in Aeneas' mind. The meaning here must be, as Hosius pointed out, 'Adrastus amidst all his misfortunes rejoices', not (with Mozley) 'exults that they oppose him'; cf. Lucan 8.128 *laetus in adversis.*

227 **animoque adsurgit**: 'becomes exultant'—the phrase means more than 'his spirits rise' (Mozley). Of mental states *adsurgere* has both a good sense (e.g. Sen. *Troad.* 950 f. *adsurge, alleva / animum,* cf. Quint. 10.1.52 *raro adsurgit Hesiodus*), and a bad sense, implying arrogance (e.g. Virg. *Aen.* 10.94 f. *nunc sera querellis / haud iustis adsurgis, Th.* 1.187 *saevior adsurgens dempto consorte potestas*). The very marked assonance and alliteration of this line is used to express rising excitement.

228 **Pholoes**: in Lucan 3.198 Pholoe is a mountain in Thessaly, abode of the Centaurs (cf. Pholus the Centaur). This is its location in *Ach.* 1.168, 238, and here Statius is clearly thinking of Thessalian horses. There was another Mt. Pholoe in Arcadia. See Postgate on Lucan 7.827.

228 **nutritor**: a word first found in Statius, also in *Ach.* 1.276; cf. *temerator, Th.* 11.12, *Ach.* 1.601. See note on 47.

229 **fetura**: abstract, 'breeding', 'production of offspring', rather than

(with Lactantius) *equarum suboles*. Cf. Virg. *Ecl*. 7.36 *si fetura gregem suppleverit, aureus esto*.

229 **pecoroso vere**: 'in the spring-time, prolific of horses'. Both *grex* (Cic. *Verr*. 2.2.20) and *pecus* (Virg. *Geo*. 3.72) are used of horses. *Pecorosus* is a rare word, occurring before this only in Prop. 4.9.3 *pecorosa Palatia*, and *Th*. 4.45 *pecorosaque Phlius*. For the bolder use here, see note on line 47.

230 **montis in ardua niti**: 'press onwards towards the mountain steeps'; the use of the neuter plural of *arduus* as a noun is common, cf. Virg. *Aen*. 5.695 *ardua terrarum* (with my note), 8.221 *petit ardua montis*, Ov. *Met*. 8.692 *in ardua montis*, Tac. *Hist*. 4.70 *ardua Alpium*, Tac. *Ann*. 11.9 *castellorum ardua*. For the poetic and Tacitean use of neuter plurals followed by a genitive (sometimes partitive, as here, sometimes possessive) see Kühner-Stegmann II. i. p. 230, and Bailey's Prolegomena to his edition of Lucretius (pp. 91-2). A phrase such as Virgil's *per opaca viarum* (*Aen*. 6.633) is commonly explained as a periphrasis for *per opacas vias*; the metrical convenience is pointed out (see Norden *ad loc*.), and indeed in the case of a word like *arduus* the metrical necessity. But when this is granted, it by no means follows that the phrase the poet uses has precisely the same meaning as the phrase he cannot use. On the contrary, it is often the case that more emphasis is given to the meaning of the adjective, as in *per opaca viarum*, or *amara curarum* (Hor. *Odes* 4.12.19); this is often the case in Tacitus, e.g. *occulta fati* (*Hist*. 1.10). See also W.B. Anderson on Livy 9.3.1 *adversa montium*, and cf. line 389.

230-1 Notice how the second halves of these two lines convey the idea of prancing by the trochaic caesura in the fourth foot, and the alliteration of *t* with other plosives. Lactantius' explanation of *certare* as *cursu contendere* is correct: the gloss of Barth's scholiast, approved by Barth, *indole optima sequi parentum praestantiam* is quite inappropriate.

231 **hos innare vadis**: cf. Virg. *Geo*. 3.77, 142; in this simile Statius has in mind generally *Geo*. 3.72-208; see note on line 234.

231 **certare parentibus**: the dative with *certare* (instead of the prose usage of *cum*) is common in poetry, e.g. Virg. *Ecl*. 5.8, Hor. *Odes* 2.6.15, Ov. *Met*. 14.794, *Th*. 2.216, 5.386. Compare also *Th*. 8.505 *magno bellare parenti*, *Th*. 9.15, *Ach*. 1.96; *Th*. 12.50 *tertius Aurorae pugnabat Lucifer*, *Th*. 8.289; *Silv*. 1.3.101 *Pindaricis animus contendere plectris*; *Th*. 9.264 *illic luctantur corpora leto*; see also note on line 902 *concurrere nobis*.

232 **vacuo sub corde**: 'in idle thought' (Mozley).

232 **movet**: see note on line 178.

232 f. For the omission of the verb *esse* see note on line 3; for its omission in subordinate clauses cf. 220, 327, 356, 386, 393, 426, 531, 631, 640, 654, 697, 846, 854, 898, and Dilke on *Ach*. 1.143; for its omission in an indirect question cf. lines 432, 847, and *Th*. 1.634.

232 **molle**: the adjective has adverbial force, 'to bear the yoke gently'.

232-3 **domandi ferre**: for the final infinitive cf. *Silv*. 3.4.61 f. *contingere dextra / electus*, *Silv*. 5.3. 119, *Th*. 1.531 *lecta occultare*, *Ach*. 2.51

electus formae certamina solvere, Ov. *Met.* 14.250 f. For the general usage see Kühner-Stegmann II.i. pp. 680-1. The final infinitive is common in early Latin (see Bailey on Lucr. 3.895 *occurrent . . . praeripere*), very rare indeed in good prose, and occurs increasingly in poetry from the time of Virgil and Horace, often after verbs of motion. Cf. Virg. *Aen.* 1.527 f. *non nos . . . Libycos populare penates / venimus*, Hor. *Odes* 1.2.7 f. *pecus egit altos / visere montes*, *Th.* 3.627, 6.657, *Ach.* 1.134 (where see Dilke). See also notes on lines 221, 234, 389, 452, 591, 634-5.

233 **terga boni**: 'sessioni utiles' (Lactantius). For the Greek accusative of respect after adjectives (especially common with parts of the body) see Kühner-Stegmann II.i. pp. 285-7. It is first found in the Augustan poets (e.g. Virg. *Aen.* 12.5 *saucius . . . vulnere pectus*, 5.97 *nigrantes terga*, where see my note), and in prose first occurs in Tacitus (e.g. *Germ.* 17 *feminae . . . nudae bracchia ac lacertos*). In Statius cf. line 356 and *Th.* 9.766 *saucius inguina*, *Th.* 5.440 *nudus uterque genas*, and for a very detailed treatment see A. Nauke, cited on 192, pp. 25 f. See also notes on 619 and 654.

234 **Eleas**: the 'palm of Elis' refers of course to the Olympic games, cf. Prop. 3.9.17, Virg. *Geo.* 1.59, 3.49, 3.180, 3.202.

234 **surgere**: probably 'to grow up (to win)', cf. Virg. *Aen.* 4.274 *Ascanium surgentem*, with the idea also of rising to the great task. For the infinitive after *melior*, the Greek epexegetic infinitive, cf. Virg. *Ecl.* 5.1-2 *boni . . . calamos inflare*, Val. Fl. 1.424 *melior contundere*, Lucan 8.381 *melior cessisse*, 482 *melior suadere*, *Silv.* 2.3.70-1 *optimus idem / comere divitias*. For the general use after adjectives in the poets see Kühner-Stegmann II.i. p. 684, Page on Hor. *Odes* 1.3.25, Getty on Lucan 1.510-1, and cf. lines 250, 733, 759, 775 and 906. For the use in Tacitus cf. *Hist.* 4.39 *corrumpi facilis*, and Furneaux' *Annals*, Intro. pp. 55-6.

236 **nec dēēst coeptis**: 'nor does he fail the occasion'. The scansion of *dēēst* is unparalleled in Latin literature outside Statius, except that Cyprianus Gallus (fifth century) has *dēēsse*. In Statius however we have the overwhelming consensus of MSS for the reading here, for *nullis dēēst* in *Th.* 8.236, and for *dēēst servitio* in *Th.* 11.276, as well as for *prǣīret* in *Th.* 6.519, while in *Th.* 2.551 (where see Mulder) **P** and Lactantius have *dēīre* against *prodire* of the majority. This accumulation of evidence must be decisive. There is no convincing explanation why the scribes should have corrupted all these passages, and emendations proposed at the various places do not and cannot show any common factor which explaining one might explain all. There remains the problem of accounting for this unparalleled scansion of *dēēst*. Klotz (*A.L.L.* 15, 1908, pp. 405 f.) regards it as an example of Statius' love for archaisms, which he illustrates at length, and he compares Lucilius fr. 1160 (Marx) *prǣīre*. Two other points may be considered: (i) a poet so steeped in Greek as Statius, and so used to the sound of Greek names in Latin verse, would not necessarily find his ear offended by an unusual occurrence of a long syllable before another long: (ii) *deest* scanned as a monosyllable was not a word frequently and easily used by the poets. Virgil has it once,

Aen. 10.378, Lucan once, 4.97, and Silius once, 16.612. Ovid, who uses the parts of *desum* some seventy times, does not ever use *deest.* Probably a certain awkwardness was felt in the monosyllable, and Statius in rejecting it might feel he was suggesting a solution for a difficulty. For further discussion see Klotz, *B.P.W.*, 1907, p. 594, Garrod, *C.R.*, 1910, p. 25, Dilke, *C.R.*, 1949, p. 51.

Barth tells us that *deerat* was read by his *codex optimus*, but for the doubts attaching to Barth's MSS see A. S. Wilkins, *C.R.*, 1896, pp. 14 f., who queries their existence, and Klotz, *Rh. Mus.*, 1904, pp. 373 f., who classes them with the worthless 'younger vulgate'. I have found *deerat* written in by a contemporary hand over an erasure in an eleventh-century fragment in the British Museum, Egerton 267; but this support for Barth's reading is so clearly an emendation that it can carry no weight. Other emendations are *neu deesset* Schrader, *nec deest inceptis* Ellis and Garrod, *nec deses*: *coeptis unde haec* Unger.

236 For the phraseology cf. Virg. *Aen.* 9.19 f. *unde haec tam clara repente / tempestas*? For the situation cf. Virg. *Aen.* 9.246 f., where Aletes is similarly heartened, and feels that the gods have not utterly deserted him, when Nisus and Euryalus offer to sally out. This is the first indication that Statius is about to introduce the episode of Hopleus and Dymas based on *Aeneid* 9.

237 'What gods are you who have come back to broken Argos?'

237 **Argos**: Statius uses both the forms *Argi* and *Argŏs*, but generally, as here, prefers the former; cf. 437.

238-9 'And is there here the valour born of calamity, and does our race's spirit yet survive, and do the seeds of courage live on in disaster?' Line 238 runs better without the question-mark which editors place after *virtus.* For *sanguis* cf. Virg. *Aen.* 2.638 f. *vos o quibus integer aevi / sanguis* . . . *Miseris* is probably neuter, cf. *in adversis*, line 227.

240-1 **pulchraque meorum seditione**: for the oxymoron, see note on line 192, and cf. Claud. *In Ruf.* 2.226 f. *non inlaudata lacessit / seditio.*

243 **ultor**: for the adjectival use of the noun see note on line 174, and cf. *Th.* 5.133 *deus ultor.*

245 **frenata**: commonly used metaphorically, perhaps suggested here by Virg. *Aen.* 1.54 (of Aeolus) *ventos* . . . *vinclis et carcere frenat;* cf. also Virg. *Aen.* 1.62-3, and line 703.

246 f. The simile is the reverse of Virg. *Aen.* 1.148 f., where Neptune in quelling the waves is compared with a man quietening a tumult with his words. Cf. *Th.* 5.704 f., Sil. 7.253 f.

246 **moto . . . antro**: 'when the cave is in a tumult' (Mozley).

246 **pater Aeolus antro**: cf. *Aen.* 1.52 *vasto rex Aeolus antro.* For Aeolus cf. also *Silv.* 3.2.42 f., *Th.* 1.346 f., Val. Fl. 1.587 f., Claud. *De Rapt. Pros.* 1.69 f.

247 **portam iterum saxo premat**: *iterum* is used rather loosely, as in English: 'he opened the door and shut it again'. Cf. line 203.

247 **premat**: cf. *Silv.* 3.2.46, Virg. *Aen.* 1.54 *imperio premit.*

248 **sperantibus aequora ventis**: for the clausula cf. Lucr. 2.1. *turbantibus aequora ventis.*

249-61 *Thiodamas himself, Agylleus, and Actor are each to lead a band of ten warriors. They arm themselves ready to set out.*

249 **insuper**: 'super electos' (Lactantius). The thirty chosen warriors are in three bands, Thiodamas leading one and Agylleus and Actor the other two. For Agylleus see *Th.* 6.836 f.: he took part in the wrestling contest, and was defeated by Tydeus.

250 **aptus suadere**: for the epexegetic infinitive see on line 234, and Kühner-Stegmann II.i. p. 685; cf. Ov. *A.A.* 3.534 *aptus amare,* Ov. *Fast.* 2.216 *occulere apta, Th.* 3.306 (with Snijder's note), 7.111, *Silv.* 3.4.51 f.

250-1 Contrast the description of Agylleus in *Th.* 6.838 f. *Herculea nec mole minor . . . / sed non ille rigor patriumque in corpore robur: / luxuriant artus, effusaque sanguine laxo / membra natant.* Evidently his defeat at wrestling had not altered his opinion of himself, nor did he see himself as others saw him.

250-1 **iactat non cessisse**: cf. Claud. *Prob. et Olyb.* 236 *respice si tales iactas aluisse, In Ruf.* 2.309 *has iactat vitasse manus.* The omission of the accusative of the personal pronoun in the accusative and infinitive construction occurs in prose (especially in letters), and is frequent in poetry. See Kühner-Stegmann II.i. pp. 700-2, and cf. Hor. *Epod.* 11.23-4 *gloriantis . . . vincere, Silv.* 5.3. 210 *stirpa tua descendere dixi, Th.* 12.453-4 *sprevisse Creontis / imperia . . . fatentur.* The reading of **ω**, *robora,* may be an attempt to supply an accusative subject for the infinitive. See notes on 507, 523, and Austin on *Aen.* 4.383.

251 **cessisse**: the infinitive may be a true perfect—'he boasts that he has not (on any occasion yet) yielded in strength to his father'— but is more likely to be the 'aoristic' use standing for the present; this became common, especially in poetry, from the time of the Augustans onwards. See Kühner-Stegmann II.i. pp. 133 f., Dilke on *Ach.* 1.73 f., Postgate on Lucan 8.381, Platnauer p. 109 f., and (for a detailed account of the use in Statius) Nauke (cited on 192) pp. 32 f. Cf. Virg. *Aen.* 10.14 *tum certare odiis, tum res rapuisse licebit, Geo.* 3.436, *Silv.* 3.3.64 f. *semper / Caesareum coluisse latus sacrisque deorum / arcanis haerere datum, Silv.* 5.3.275 f., *Th.* 12.517 f.

252 **et contra stantibus**: 'even if drawn up against them', whereas on this occasion the Thebans will be scattered and asleep.

253 'as he goes to the martial strategems of unfamiliar warfare'; *novus* means that the projected foray is not a normal military operation which a prophet might accompany wearing his prophetic insignia (cf. Amphiaraus in *Th.* 7.784), but one in which he must be a warrior only.

255-6 **honorem frontis**: 'the glory of his brow', i.e. the laurel leaves of the previous line. Cf. *Th.* 3.567 *abiectaque inhonorus fronde sacerdos,* and notes on 8-9, 788.

256 f. For the giving of armour before an expedition cf. Hom. *Il.* 10.255 f., Virg. *Aen.* 9.303 f. In the account of the nocturnal expedition which follows, Statius has taken some details from Homer's *Doloneia,* which will be noted in their places, but Virgil's story of Nisus and Eurya-

lus is his chief source, and he follows it very closely, acknowledging his debt in lines 445 f. (see note on 347-448).

257 **subit**: 'puts on', an extended use of the word, with the idea of 'entering', and perhaps also of 'submitting oneself to'; cf. *Silv.* 4.4.65 f. *sunt membra accommoda bellis / quique gravem tarde subeant thoraca lacerti*, *Ach.* 1.652 f. *nec ego hos cultus aut foeda subissem / tegmina.*

259 **superosque sequi**: the paradoxical epigrammatical phrase is given more power by the alliteration. Capaneus is in many ways similar to Virgil's Mezentius, *contemptor divum*; cf. *Th.* 3.602 f., 661 f., 5.568 f., 7.677 f., 9.548 f., 12.423, and notes on 485, 827 f. He is however a more magnificent figure than Mezentius, and for all his mad folly he is in a certain way sympathetically portrayed. See 827-939, and *Th.* 11.10 f., 70 f.

259 **permutat**: here 'takes in exchange' for his own, cf. Hor. *Odes* 3. 1.47 f. *cur valle permutem Sabina / divitias operosiores*? In Virg. *Aen.* 9.307 *galeam fidus permutat Aletes*, which Statius has in mind, the meaning is 'gives in exchange'.

260 In Virgil the armour is given largely as a compliment; Legras points out that Statius is here closer to Homer, where the armour given is suitable for night fighting (*Il.* 10.257 f., 261 f.), the helmets being of leather so that there is no possibility of a reflection of light such as caused Euryalus' downfall (*Aen.* 9.373 f.). Odysseus in *Il.* 10.260-1 is in fact given a bow and quiver, and probably Statius means here 'What would have been the use of a mighty bow like that of Hercules?'

260-1 **fallentibus umbris . . . bella**: 'battles in the deceptive darkness'.

262-325 *The Argives attack the sleeping Thebans, and Thiodamas inspired by Juno wreaks havoc about him, aided by the other Argives.*

262-325 The description of the scenes of slaughter is incredibly overwritten and far-fetched; Statius seeks and achieves a gruesome and grotesque effect by the unexpected juxtaposition of words, and the elaboration of grim details far beyond what a horror-story requires (cf. 275-6, 298-301, 311-313, 320-1, 323). The diction is difficult, sometimes unbelievable, and the sense of pathos is practically always blunted by excess of descriptive horror; only in the poet's own reflective insertions into the narrative (316-7, 324-5) does a sense of reality enter into the wildly baroque ornamentation of the diction. For the theme of violence and *furor* in the *Thebaid* see Schetter, ch. 1.

262 Cf. Virg. *Aen.* 7.158-9 *primasque in litore sedes / castrorum in morem pinnis atque aggere cingit. Pinnae* are 'pinnacles', 'battlements', occurring at intervals along the *agger*, and the Argives leap through the spaces between them. The selection of the site of the Argive camp is described in *Th.* 7.441 f., and from 449 f. *fortuito ductae quater aggere pinnae; / cetera dant ipsi* it is clear that some at least of these *pinnae* were natural features.

263 'so that the groaning of the brazen gate should not sound forth loudly': the phrase is a very unusual one, the sense being *ne portae aenae*

exclament gravi mugitu. For *exclamare* with inanimate subjects cf. *Th.* 6.202-3 *ignis / exclamat* (where Klotz wrongly accepts Baehrens' *exclamant*), Juv. 6.423 (*aliptes*) *dominae femur exclamare coegit* (a passage discussed by Barth on *Th.* 4.11). For Statius' use of *clamare* with inanimate subjects see note on 94. Cf. also *Th.* 8.263 *aereus undique clamor.*

264 **praecipitant**: intransitive, cf. Virg. *Aen.* 4.565 *non fugis hinc praeceps, dum praecipitare potestas?*, *Th.* 4.140-1 *montano duplex Hylaeus ab antro / praecipitat*, *Th.* 8.155, 11.520.

264-6 The sense is that they very rapidly reach the sleeping Thebans, who already look like lifeless corpses.

264 **protinus**: the common meaning of 'forthwith' seems excluded by the tautology which would be involved after *nec longum*. The meaning here applies to space, not time, and the word may be rendered either 'straight ahead', or, perhaps less likely, 'in an unbroken array'. See Neue-Wagener, *Formenlehre der lateinischen Sprache*, 3rd edition, Berlin, 1892-1905, Vol. II, p. 682, for a full discussion. There appear to be two distinct applications of the word to space: 'forward' or 'straight on' as in Virg. *Ecl.* 1.13 (where see Servius), *Aen.* 10.340, and the prose usage *pergere protinus*; and 'continuously' as (of space) Virg. *Aen.* 3.416 f. *cum protinus utraque tellus / una foret* (where see my note) and perhaps Tac. *Germ.* 43.6, Juv. 4.48; cf. (of time) Virg. *Aen.* 9.337, Hor. *Epist.* 1.12.8. For the present passage cf. *Th.* 6.678-9 (of a discus thrower) *ergo operum fidens, non protinus horrida campi / iugera, sed caelo dextram metitur*, where *protinus* indicates the contrast between the ground straight ahead of him and the far distant sky.

265 **exanimes**: Statius uses the commoner third declension form fifteen times, the second declension form three times; see notes on 547 (*semianimus*), 727 (*unanimus*). These adjectives are discussed by J. W. Poultney, *A. J. P.*, 74, 1953, pp. 374 f.

265 **multoque**: for *multus* with the singular see on 42.

265 **peracti**: 'transfixed', 'driven through'—this is a comparatively rare use, and does not occur elsewhere in Statius. Cf. Ov. *Her.* 4.119, Val. Fl. 1.146, Sil. 11.363.

266-7 **quacumque voluptas caedis inexhaustae**: the phrase is powerful and terse; words such as *vos vocat* are to be understood to complete the sense.

267-8 **superisque faventibus, oro, sufficite**: 'be worthy, I beg you, of the favour of heaven'. *Superis*, as Hosius pointed out, is dative, not ablative, as Mozley takes it.

268 For the structure of the speech with narrative inset cf. Virg. *Aen.* 12.425 f. and compare *Th.* 1.465 f.

269 **expositas turpi marcore**: 'lying at our mercy in shameful stupor'. *Exponere* is frequently used of exposing infants, and in the Silver Age, though rarely before, is often extended to the sense of 'leaving unprotected', cf. *Th.* 9.638. *Marcor* is used generally of languor, and here refers to the effects of wine.

271 **hi servare viros**: 'did such as these dare to keep watch on

heroes?' There is a strong antithesis between *hi* and *viros*. For *servare* see note on 16.

271-2 **ensem fulmineum**: cf. Virg. *Aen.* 4.579-80, 9.441 f., Lucan 6.239.

272 The dactylic line expresses the speed of the unresisted slaughter, cf. 275.

273-4 'or who could distinguish by name the innumerable dead?' Cf. Virg. *Aen.* 9.342 f. *nec minor Euryali caedes: incensus et ipse / perfurit ac multam in medio sine nomine plebem / Fadumque Herbesumque subit Rhoetumque Abarimque / ignaros.*

274 **subit**: a favourite word with Statius, used in many senses (see notes on 257, 298, 406): here 'attacks', cf. Virg. *Aen.* 9.344 quoted above, *Th.* 2.474.

275 **tergaque pectoraque**: for the unusual rhythm (the first two feet each consist of a single word) cf. *Th.* 4.595 *oraque pectoraque et* . . ., *Th.* 6.861 *collaque pectoraque et* . . ., Virg. *Aen.* 11.634 *armaque corporaque et* . . . The effect is staccato.

275-6 'leaves behind him groans stifled in their helms' (Mozley). The meaning of this extraordinary phrase seems to be that death comes so suddenly that their cries are strangled; cf. 323 and note, and for the general idea of death cutting off words and sounds begun see 517, *Th.* 11.56 (with an added conceit) *iam gelida ora tacent, carmen tuba sola peregit, Th.* 5.541-4 (of the infant Opheltes) *cum tamen attonito moriens vagitus in auras / excidit et ruptis immutuit ore querellis, / qualia non totas peragunt insomnia voces, / audiit Hypsipyle.* A very clear parallel is Sil. 1.532 *fractumque in casside murmur,* and this together with line 323 suggests that *inclusa* is 'cut off' rather than 'shut up in'. *Intercludere* is much more common than *includere* in this sense, but cf. Livy 21.58.4 *includere spiritum, Th.* 12.318 *inclusitque dolor lacrimas, Th.* 2.315, *Silv.* 5.3.77-8 *laqueo quin illa supremo / inclusit gemitus.* Sleep came upon the Thebans so suddenly (lines 151 f.) that some are still wearing their helmets.

276 'mingles in their life-blood their departing spirits', another gruesome and remarkable phrase.

277 f. The accusatives are loosely governed by *subit*. Claudian imitates this passage (*In Eutr.* 2.433 f., especially 436). Statius is still following Virgil closely (cf. *Aen.* 9.316, 325, 329, 332).

277 **explicitum**: 'stretched out', see note on 142.

277-8 **hunc . . . tenentem**: Mozley is quite wrong here, rendering 'another slipping with reeling steps upon his shield, too late, and fumbling with his arms'. The description in lines 277-80 is of the postures of various warriors as Sleep overcame them (as is shown clearly by *ut quemque ligatum* in 280), not of their subsequent awakening. This was seen by Lactantius, and by most of the old editors. *Sero remissis gressibus* means that he had not stopped moving in time, he was caught by Sleep while still walking, and therefore fell heavily forward on his shield. Translate: 'another fallen on to his shield—for he had yielded his steps to Sleep too late—and still awkwardly clutching his weapons'. For

remittere used of relaxing parts of the body cf. 516 (*cervix*), *Th.* 9.84 (*collum*), *Th.* 5.396, 9.869 (*manus*), Virg. *Geo.* 1.202 (*bracchia*), Lucr. 5.852 (*membra*), and especially Ov. *Her.* 19.197 *stamina de digitis cecidere sopore remissis.*

280-2 'each one just as ill-fated sleep and the darkness that was his last had bound and overwhelmed him on the ground'. For *ligare* cf. Val. Fl. 1.48 *fessos sopor alligat artus,* Val. Fl. 6.443, Sen. *H.F.* 1079; for *nubes* cf. *Ach.* 1.646 *discussa nube soporis, Silv.* 4.6.72 f., Val. Fl. 8.81, Claud. *De Rapt. Pros.* 1.81. The phrase *infelix sopor* occurs in *Th.* 5.211 in Hypsipyle's story of murder by night, a passage similar in many ways to this one.

282 **nec numen abest**: cf. Hom. *Il.* 10, where Pallas Athene sends a heron as indication of her help to Odysseus and Diomedes as they set out (274 f.), and later (482) breathes strength into Diomedes.

282-3 'Juno in full armour, her right hand freed (i.e. raised high) and brandishing her lunar torch'. In this vivid description Statius may have in mind some pictorial representation of Juno—see note on 61 f. *Lunarem* may mean, as Mozley suggests, kindled from the moon, or simply bright like the moon.

286 **debile ferrum**: for the transference of the epithet from the animate to the inanimate, cf. Virg. *Aen.* 12.50 f. *et nos tela pater ferrumque haud debile dextra / spargimus, Th.* 12.144 *debile carpit iter.*

287 **caligantes . . . irae**: 'his anger dimmed'. The application of *caligare* to mental states is not uncommon in the Silver Age, cf. Sen. *Ben.* 7.10.1 *cupiditas caligat.* Both this verb and its noun (for which see Dilke on *Ach.* 2.149 f.) are favourite words with Statius.

288 f. The simile in Virgil's story of Nisus and Euryalus (*Aen.* 9.339 f.) is of a lion falling on sheep. For the simile of a tiger and heifers cf. *Th.* 12.169 f., Lucan 1.327 f., Sen. *Thy.* 707 f.; for Hyrcanian, Caucasian or Caspian tigers cf. also Virg. *Aen.* 4.367 with Forbiger's list of similar passages, and in particular *Th.* 9.15 f. *Hyrcanis . . . tigribus,* Claud. *De Rapt. Pros.* 3.105 *Caspia tigris,* Sen. *H.O.* 145.

288-92 'Even so when her rage, appeased by a welter of blood, has wearied her jaws and foul with thick gore has disfigured her stripes, a Caspian tigress among the slaughter of mighty bullocks beholds her deeds and laments that her appetite fails her.' The personification of *rabies* as *crasso sordida tabo* and as the subject of *lassavit* and *confudit* is very much in Statius' style: cf. 321 with note, 907, and *Th.* 12.172 *quos illa fames ascendat in armos* where *illa fames* (describing a tiger) means 'the ravening beast' (Mozley). Here *rabies* by a colourful and bold figure is used for *rabida tigris.* The older editors (supported it would seem by Lactantius) punctuated after *cruore,* making *placata* a main verb, and *tigris* the subject of lines 290-1. This is clearly wrong: the point of comparison begins at *spectat sua facta,* not earlier.

291 **confudit maculas**: Garrod's suggestion of *malas* for *maculas* greatly weakens the passage. The meaning is that stripes and daubs of blood on the tiger make its own stripes indistinguishable; cf. Ov. *Met.* 5.58 *et fractis confudit in ossibus ora,* Lucan 2.166 f. (of rotting bodies)

confusaque tempore multo / amisere notas, Lucan 2.191 *Marii confundere vultum,* Lucan 7.575, Ov. *Met.* 12.251; (in the latter passages there is antithesis with *agnoscendus*). The nearest parallels in Statius are *Th.* 1.136, 3.168, 8.464.

293-4 Cf. Virg. *Aen.* 10.565-6 *Aegeon qualis, centum cui bracchia dicunt / centenasque manus. Centenae* is here merely a poetic variant for *centum*; see note on 222.

294-5 For the sense cf. *Th.* 12.736 f. *taedet fugientibus uti / Thesea.*

294-5 **inanes exhaurire minas**: 'squander menaces in vain' (Mozley). It is a bold and colourful phrase very much in Statius' manner: Damsté's conjecture *animas* does not commend itself. *Exhaurire* here = *consumere, dissipare*; both *exhaurire* and *consumere* are used by Statius in the most diverse ways. Cf. *Th.* 9.854 *sensit et exhaustas umero leviore pharetras,* 8.216 *exhaustus sermone dolor,* 11.1-2 *postquam magnanimus furias virtutis iniquae / consumpsit Capaneus.*

296 **vastat**: this is an extension of the normal meaning of 'make empty' with some such object as *agros, oppida, tentoria,* etc. The word is rare in this sense of destroying (with a human object); but cf. Tac. *Ann.* 14.23 *fin. quos (Mardos) Corbulo . . . vastavit,* Tac. *Hist.* 2.87 *fin.*; and *Silv.* 2.5.7 (of a lion) *altarum vastator . . . ferarum,* Virg. *Aen.* 9.771 f. *ferarum / vastatorem Amycum.*

298 **subit**: 'follows', a rare use. See note on 274.

298-9 **stagnant nigrantia tabo gramina**: cf. Virg. *Aen.* 9.333 f. *atro tepefacta cruore / terra torique madent,* Sil. 6.36 *stagnantem caede . . . terram.* For the harshness of sound (*stagnant nigrantia*) see note on 37; observe the heavy alliteration of *t* in these lines.

299 There seems no reason to emend *nutant* (*fluitant* Bentley, *sanguineisque natant* Guyet and Markland, *undant* Clausen, *Phil.* 1967, p. 146, comparing *Th.* 1.449 and *Ach.* 1.87). Damsté (*Mnem.* 1909 p. 100) defends *nutant* by reference to *proturbat* in 311. The Silver Age poets rarely restrained their tendency towards hyperbole in descriptions of bloodshed: Barth comments 'enormiter omnino et Papiniane'.

300 **fumat**: 'steams' with warm blood.

300-1 'the breathing of sleep and the gasp of death come from the lips together'—*anhelitus* is used in two slightly different senses. The meaning is that men are breathing naturally as in sleep, and they are so little aware of death that their dying gasp simply coincides with their last slumbrous breath. For the idea cf. Livy 41.4.4 *aliis somno mors continuata est,* Claud. *In Eutr.* 2.437 *alii leto iunxere soporem,* Petron. 89.63 *continuat in mortem ultimam / somnos.* For *volvere* in the sense of breathing, exhaling, cf. 440 and Lucr. 6.1228, Virg. *Geo.* 3.85 (of a horse) *volvit sub naribus ignem,* Tib. 3.4.86 *flammam volvens ore Chimaera fero.*

302 **aliger**: see notes on 28 and 137-8.

303 **incubat**: the slight difference of significance between *incumbo* and *incubo* in this sense is well illustrated by comparison with 149 (where see note): there the action of the verb is stressed, 'pressed down upon them', here the state, 'brooded over them'. Cf. Virg. *Aen.* 1.89 *ponto nox incubat atra,* Val. Fl. 2.494 *caelumque quod incubat urbi,* Sen. *Oed.* 47

gravis et ater incubat terris vapor, Sen. *Phaed.* 99 *sed maior alius incubat maestae dolor.*

303 For the clausula cf. Virg. *Aen.* 5.856 (of the god Sleep and Palinurus) *cunctantique natantia lumina solvit*, where however the meaning of *solvit* is 'relaxed', i.e. 'closed'. Here *solvit* means 'released from his spell', i.e. 'allowed to open'.

304-5 Compare Serranus in Virg. *Aen.* 9.335 f. *illa qui plurima nocte / luserat . . . . / . . . felix si protinus illum / aequasset nocti ludum in lucemque tulisset.*

305 **sidera**: equivalent to *noctem*, cf. *Th.* 8.219 *vario producunt sidera ludo.* The metonymy in itself is not unusual (cf. *sol* = *dies*), but with *trahere* as with *producere* becomes very bold. For the phraseology cf. *Th.* 2.74 *insomnem ludo certatim educere noctem.*

305 *Ialmenus* is Gronovius' almost certain emendation; cf. 510.

306-8 It seems better, particularly in view of the tense of *cogente*, to supply *facta erat* with *languida cervix* rather than to regard it as co-subject with *colla* to *iacebant*. 'His neck had lost its strength as the god forced it leftwards, and his throat was lying unsupported across his lyre'. Although the two words are often interchangeable (see Postgate on Lucan 8.12) *cervix* seems to have reference here (cf. 516) to the supporting muscles of the neck and *colla* to have a wider meaning, so that it may here be rendered 'throat' or even 'head' (cf. *decollare* = to behead). *Relicta* has often been called in doubt: it is read by all the better manuscripts except **Nt**. Among emendations proposed are *replicta* Heinsius, *reclina* Gronovius, *recepta* Bury. See Imhof *ad loc.* for a defence of *relicta*: he points out that most of the emendations proposed indicate that Ialmenus has fallen backwards, while it is very clear from the following words that this is not so. He takes *relicta iacere* closely together, = liegen geblieben sein. This is, I think, the general sense; it is however perhaps possible to define the word more closely with the meaning *relicta nervis cervicis*: cf. Lucan 8.59 f. *omnia nervis / membra relicta labant*, and line 937 *membra virum terrena relinquunt*. See also note on 819.

308-9 **ferrum** . . . **exigit**: 'drives his sword'; this sense of *exigere* is quite common, cf. Virg. *Aen.* 10.682, 815, Ov. *Her.* 9.157.

309-10 'impales his right hand as it grasps his hollow lyre, and the fingers quivering over their well-known strings'. On the quivering of dying fingers Lactantius quotes Virg. *Aen.* 10.396 *semianimesque micant digiti.*

309 **cava testudine**: for the phrase cf. Virg. *Geo.* 4.464. The use of the ablative after *aptatam* is very difficult. Lactantius says 'Antiptosis pro cavae testudini', but the use of this convenient grammatical label does not explain everything. The *Thesaurus* has *ablativo unde quid iunctum sit indicante*, but this seems very unsatisfactory. There is of course no question here of the instrumental ablative commonly found after *aptatus*. Recourse is often had in problems of this kind to the phrase *metri gratia*: this may sometimes be a legitimate explanation or part explanation of why a poet has used an unexpected or rare or even awkward construction, but it does not absolve us from the necessity of

understanding and explaining the construction which actually has been used. It seems best here to regard the ablative as an extended use of the local ablative; cf. the local ablative after words like *ligare, figere, mergere, haerere,* and see my article in *C.Q.*, 1951, pp. 143 f., where Statius' fondness for a local ablative where a dative implying motion might be expected is treated in full.

311 'The horrid flood drives the tables before it': *proturbat* means rather more than the traditional rendering 'overturns'. Cf. Ov. *Met.* 3.80 (of a snake) *obstantes proturbat pectore silvas.* For the picture cf. *Th.* 5.255 f. (a similar passage) *crateras pronos epulasque in caede natantes / cernere erat.* For *dirus* cf. *Th.* 6.350, Lucan 1.444.

312-3 This gruesome picture, of which the main idea occurs again in lines 322-3 (cf. Virg. *Aen.* 9.349-50 *et cum sanguine mixta / vina refert moriens*) is an elaboration of *Th.* 5.256-7, the description of a similar nocturnal slaughter, *iugulisque modo torrentis apertis / sanguine permixto redeuntem in pocula Bacchum.* For the very common metonymy of *Bacchus* = *vinum* cf. also *Th.* 7.308, *Ach.* 2.101. Similarly we find in Statius *Mars* = war (*Th.* 1.7), *Ceres* = bread (*Th.* 1.524), *Thetis* = sea (*Th.* 5.709) etc. See Lucr. 2.655 f. for a comment on this usage, and Munro and Bailey *ad loc.* For a remarkable extension cf. *Silv.* 3.1.41 (of Hercules) *multo fratre* (= *Baccho* = *vino*) *madentem.*

312 **altos**: there seems no reason to suspect this adjective, as Garrod and Postgate do: it is very natural with *crater,* which is frequently qualified by adjectives denoting size and splendour.

314 **implicitum**: cf. line 719, *Silv.* 2.1.46, and for the dative Tib. 1.4. 56 *post etiam collo se implicuisse velit,* Virg. *Aen.* 2.723-4 *dextrae se parvus Iulus / implicuit.*

314 **haurit**: 'stabbed', as commonly in the poets (cf. also Livy 7.10. 10, Tac. *Hist.* 1.41). The original image may have been the draining of life-blood, but by Statius' time the word seems to have lost much of its colour. Cf. Lucr. 5.1324, Virg. *Aen.* 2.600, 10.314, Ov. *Met.* 8.439 *et saep.*, Val. Fl. 6.554, Sil. 1.392, 5.525, *Th.* 8.586, and note on 427.

315-6 Statius is still closely following Virgil, cf. *Aen.* 9.332, 345.

316-7 **sub umbras vita fugit**: cf. Virg. *Aen.* 11.831, 12.952 *vitaque cum gemitu fugit indignata sub umbras.*

317 **lucrata**: 'making a gain of', i.e. 'saving itself from'. For a discussion of this usage, and a defence of the text against Garrod's objections, see J.P. Cooke, *C.P.*, 41, 1946, p. 145. He compares the use of κερδαίνειν, which is used of avoiding evil as well as obtaining positive good, e.g. Philemon *Frag.* 92.10 πᾶς γὰρ πένης ὢν μεγάλα κερδαίνει κακά: and he quotes *inter alia* Cic. *Verr.* 2.1.33 *lucretur indicia veteris infamiae* (by Cicero's passing them over), Apul. *Met.* 8.12 *sed quid mora temporis dignum cruciatum lucraris?*

318 Cf. Virg. *Aen.* 9.317-9 *corpora fusa vident, arrectos litore currus, / inter lora rotasque viros, simul arma iacere, / vina simul.*

318 **iuga fida rotasque**: hendiadys for 'his trusty chariot-wheels'; *fidus* here is almost equivalent to *proprius* (φίλος), cf. *Th.* 9.321, *Ach.* 1.751, Virg. *Aen.* 6.524, and see Dilke on *Ach.* 1.171.

318 f. Notice how the movement of the narrative is slowed down for a moment before the next climax: the four adjectives of this line and the next are of a conventional nature, so that the powerful and colourful description which follows gains in effect.

319 **gramen gentile metentes**: Barth points out that this contradicts lines 154-5. Cf. Virg. *Aen.* 9.352-3.

320 **proflatu**: this noun does not occur before Statius in this sense, see note on 228. For the verb cf. *Th.* 2.77 *proflabant sub luce deum* (*Bacchum*), Virg. *Aen.* 9.326 (*Rhamnes*) *toto proflabat pectore somnum.* Cf. also *Th.* 5.209 *efflantem somno crescentia vina.*

320 **madida ora redundant**: 'his besotted lips bubble with liquor', a vivid and repulsively exaggerated phrase. Cf. *Silv.* 4.3.71 (of the river Volturnus) *raucis talia faucibus redundat,* and see note on *exundare,* line 166. Statius uses *undare* of blood, tears, and wine.

321 **accensusque mero sopor aestuat**: a very typical phrase, 'his slumber, inflamed by wine, tosses', meaning that the sleeping man tosses. The abstract word is used with remarkable effect; the figure is of course common in all Latin literature, but is taken by Statius to extremes. Cf. 907, and perhaps *Th.* 12.166-7; for somewhat similar, but easier, uses of abstracts see notes on 196-7 and 288-92.

322 **fodit**: 'stabs', as commonly in the poets, cf. *Th.* 4.631, 5.225. This usage occurs also in prose, cf. Livy 8.10.6, Tac. *Hist.* 1.79, 4.29, 5.18.

322-3 **ingens . . . cruor**: 'a great stream of blood'. This is the proper meaning of *cruor,* cf. line 289. For the idea see note on 312-3.

323 **perit**: see note on 150.

323 **fractumque . . . murmur**: 'his groan is cut short and dies away in blood'; see on 275-6. That this is the correct rendering is I think shown by Sil. 1.532 *fractumque in casside murmur.* Cf. *Th.* 11.337 *frangunt mala murmura dentes.* It would however be possible to render 'his broken groans die away', cf. Tac. *Germ.* 3 *asperitas soni et fractum murmur,* Avianus *Fab.* 17.13 *fractoque loqui vix murmure coepit,* Virg. *Geo.* 4.71-2 *et vox / auditur fractos sonitus imitata tubarum,* Virg. *Aen.* 3.556 *fractasque ad litora voces.* The use of *frango* for 'echoing' is similar to this, e.g. *Silv.* 4.3.63 *echon simul hinc et inde fractam, Th.* 6.29 f. *acceptos longe nemora avia frangunt / multiplicantque sonos.*

324 **fors**: the nominative is used elliptically, and the effect is equivalent to the adverb *forte*; cf. Virg. *Aen.* 5.232 with my note.

324-5 'Perhaps his slumber was prophetic, and in his stupor he saw as he slept Thebes in mourning and the figure of Thiodamas.' Statius probably has in mind Hom. *Il.* 10.494-7

ἀλλ' ὅτε δὴ βασιλῆα κιχήσατο Τυδέος υἱός,
τὸν τρισκαιδέκατον μελιηδέα θυμὸν ἀπηύρα,
ἀσθμαίνοντα. κακὸν γὰρ ὄναρ κεφαλῆφιν ἐπέστη,
τὴν νύκτ', Οἰνεΐδαο πάϊς, διὰ μῆτιν Ἀθήνης.

Cf. also Eur. *Rhes.* 780-8, Lucan 7.764 f. *quos agitat vesana quies, somnique furentes / Thessalicam miseris versant in pectora pugnam,* Lucan 8.43 f. *tristes praesagia curas / exagitant, trepida quatitur formidine somnus.* In

this fine couplet Statius pauses to reflect on his narrative; cf. Virg. *Aen.* 9.327-8 of Rhamnes *rex idem et regi Turno gratissimus augur;/ sed non augurio potuit depellere pestem.* The position of *et Thiodamanta* is very effective: he sees the general picture first, the suffering of Thebes, and then looming above it all his own slayer. *Gravatus* means 'in his stupor', not 'with dismay' (Mozley); cf. Livy 25.24.6 *gravatis omnibus vino somnoque. Per somnum* of course goes with *videbat*, not with *gravatus.*

326-346 *Thiodamas, at the instigation of Actor, calls a halt to the slaughter.*

326-8 Cf. *Th.* 12.1-4.

326 **soporiferae**: see note on 107.

327 **vacuae**: Lactantius explains *toto rore vacuatae.*

327 **honor non omnibus astris**: 'not all the stars have their splendour'. The *honor* of the stars is their brightness; cf. *Th.* 8.371 and see notes on 8 and 788. The phrase seems a rather clumsy equivalent of *nec omnibus astris manet honor*: only the brightest stars can be seen just before dawn. Cf. *Th.* 12.310-1 *fulgorque recisus / sideribus* (at the sudden appearance of the moon in full splendour).

328 **adflatusque**: 'breathed upon'; for the transitive use in this sense, quite common in the poets, cf. Virg. *Geo.* 1.250, *Aen.* 5.739 *et me saevus equis Oriens adflavit anhelis, Th.* 12.169, *Silv.* 5.1.147 *adflantur vineta Noto,* Claud. *De Rapt. Pros.* 1.1 f. *adflataque curru / sidera Taenario, Bell. Gild.* 348 (of a phantom appearing in sleep) *dixit et adflatus vicino sole refugit.*

328 **curru**: for the use of *currus* meaning chariot and horses, even with particular reference, as here, to the horses, see note on 741. The *currus maior* is that of the sun: the *currus* of Bootes (the ox-driver) is the wain (Virg. *Geo.* 1.174).

330 Cf. Virg. *Aen.* 9.356 *poenarum exhaustum satis est.*

332-3 'except those cowards whose base life hides them in the deep blood', i.e. whose base adherence to life causes them to lie hidden. The phrase is a remarkable one, *vita* being used with strong verbal force—their living on, or surviving, is what is base. It is very much weaker and certainly wrong to take *vita* as meaning *mores,* so that *deformis vita* would simply mean baseness. For *deformis* in a moral sense cf. Livy 45.44 *orationem non tam honorificam audientibus quam sibi deformem,* Quint. 11.2.48 *deformis haesitatio,* Tac. *Ann.* 4.20 *deforme obsequium,* 15.16 *deformis trepidatio,* Lucan 8.81, 598: and, in Statius, *Silv.* 5.3.116 *non tibi deformes obscuri sanguinis ortus,* and perhaps *Th.* 11.80 *nec pretium deforme morae.* For the commoner sense of *deformis* see note on line 5. For the theme of the baseness of clinging to life cf. Hor. *Odes* 3.5 (especially line 6 *turpis maritus vixit,* and line 37 *unde vitam sumeret inscius*) and *Odes* 3.2.13 f. For *degener* cf. Virg. *Aen.* 4.13 *degeneres animos timor arguit,* with Pease's note.

333-4 **secundis pone modum**: cf. *Th.* 2.688-9 *iam pone modum nimiumque secundis / parce deis.*

334 **sunt . . . Thebis**: cf. Hom. *Il.* 10.511 (where Athene urges

Diomedes to cease from the nocturnal slaughter) μή πού τις καὶ Τρῶας ἐγείρῃσιν θεὸς ἄλλος.

335 **recedunt**: Jortin proposed *recedant*, but Statius like other poets sometimes uses the indicative with *forsitan* and *forsan*, cf. line 447, *Th.* 12.398, *Silv.* 2.6.101.

336 **ad sidera palmas**: for this common verse ending cf. *Th.* 1.497, *Silv.* 3.4.99, Virg. *Aen.* 1.93, Val. Fl. 1.80, 4.473, Sil. 15.561, 17.635.

337 f. Compare the speech of Tydeus, *Th.* 2.715 f.

337 **monstratae . . . noctis**: 'the night you revealed to me', see lines 192 f., and for the use of *nox* cf. line 208.

338 **tibi enim haec ego sacra litavi**: 'for it is your favour I have won by these sacrifices': the parenthesis refers back to *tibi* in the previous line, and has no reference to *nondum ablutus aquis*. This use of *litare* was originated by Virgil (*Aen.* 4.50 *sacrisque litatis*, where see Servius and the references given by Pease and Forbiger). For the phrase cf. *Silv.* 3.3.213 f. *hic sacra litabit / manibus*, Lucan 1.632-3 *nec enim tibi summe litavi / Iuppiter hoc sacrum*, Ov. *Met.* 14.156 *sacrisque ex more litatis*. Statius uses *litare* often (eleven times), and coins *litamina* (line 610). The wide variety of uses to which the word came to be put is shown by the fact that Servius (on *Aen.* 4.50), Macrobius (*Sat.* 3.5), and Lactantius (on *Th.* 10.610) all find it necessary to point out the original meaning 'to placate the gods by sacrifices', 'to appease'.

339 Klotz takes *tripodum* with *sacerdos*, but this involves a harsh postponement of *-que*. The point of Thiodamas' speech is that he is a *miles tripodum*: he is the oracle's soldier when called upon by Phoebus to be so, and therefore *fidus sacerdos*, loyal to all calls upon him.

340 **dedecui**: 'brought disgrace upon'; *dehonestavi* (Lactantius). This personal usage occurs here for the first time in extant Latin (see note on line 47) and is found again in Tac. *Ann.* 2.43.7 *Pomponius Atticus dedecere Claudiorum imagines videbatur*.

340 **tulique prementem**: 'endured you as you constrained me', cf. Virg. *Aen.* 6.80 *fingitque premendo* where the context makes it clear that the metaphor is that of taming a wild horse. For *ferre* cf. Lucan 5.174 *iratum te Phoebe ferens*; and for prophetic frenzy see lines 160 f.

341 Cf. Lucan 5.165 f. *tandemque potitus / pectore Cirrhaeo non umquam plenior artus / Phoebados inrupit Paean mentemque priorem / expulit*.

342 **trunca arma**: 'shattered weapons', not 'maimed limbs' (Mozley). Cf. *Th.* 2.711, and Virg. *Aen.* 11.9 where Aeneas makes offering to Mars of the *tela trunca* of Mezentius.

344 **Lўcīĕ**: in Greek both Λύκῐος and Λύκειος are epithets of Apollo, the former tending to be used rather than the latter in geographical association with Lycia. In Latin the short form is found everywhere but here, and Priscian twice cites this passage because of the scansion. It seems that Statius wished to differentiate between the god's association with Lycia (cf. *Th.* 1.696 f. *seu te Lyciae Patarea nivosis / exercent dumeta iugis*, *Ach.* 1.165 f., and see Pease on Virg. *Aen.* 4.143 *qualis ubi hibernam Lyciam Xanthique fluenta . . .*) and his association with Argos, the Lyceum, and the wolf-legend, for which cf. Paus. 2.19.3, where he begins 'Αργείοις δὲ

τῶν ἐν τῇ πόλει τὸ ἐπιφανέστατόν ἐστιν Ἀπόλλωνος ἱερὸν Λυκίου and goes on to describe how Danaus came to Argos and claimed the kingdom. While the people doubted whether to receive him, they saw a wolf attack a bull, and when the wolf (the invader) prevailed, they received Danaus as king, and he founded a sanctuary to Apollo Lycius. See Frazer's full note *ad loc.*, and cf. also Plut. *Pyrrhus* 32, Soph. *El.* 6-7 αὕτη δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ / ἀγορὰ Λύκειος with Jebb's note and appendix, Aesch. *Agam.* 1257 with Fraenkel's note, Aesch. *Sept.* 145 f. καὶ σύ, Λύκει' ἄναξ, λύκειος γενοῦ / στρατῷ δαΐῳ. See in general Roscher, *Lexicon der griechischen und römischen Mythologie*, *s.v.* Lykeios, and H. J. Rose, *Handbook of Greek Mythology*, p. 158, n. 3. On the correctness of the Greek correlation of Λύκειος with λύκος no certainty is possible (see Rose in *Oxford Classical Dictionary*, *s.v.* Apollo).

344-5 **sacratis postibus**: cf. Virg. *Aen.* 7.183 *sacris in postibus arma*, 8.721-2, 9.407-8, Sil. 1.617 f.

347-448 *Hopleus and Dymas rescue the bodies of Tydeus and Parthenopaeus. But they are discovered and Hopleus is killed; Dymas, cornered, kills himself over Hopleus' body.*

347-448 In this self-contained episode of 102 lines the nocturnal sally of Hopleus and Dymas is described, and it is made evident throughout that they correspond to Virgil's Euryalus and Nisus, with whom they are explicitly compared in lines 447-8. This passage is perhaps closer than any other in Statius to its Virgilian source, and is worth careful study as an illustration of how Statius uses his models. Parallel passages will be cited throughout in the notes, and it will be obvious what a large part of his material Statius owes to Virgil. But we have here no servile imitation, no Virgilian centos; the material is so reworked as to be uniformly characteristic of Statius throughout. The structure and motivation of the episode is different, and the language, even when Virgilian phrases are recalled, is entirely that of Statius. Above all the rapid and dynamic movement of the Virgilian narrative is interspersed with elaborate descriptive and impressionistic passages evocative of mood and atmosphere, e.g. 381 f., 402 f. (see Intro. p. xviii-xix and G. Krumbholz, *Glotta*, 1955, pp. 93 f.). To generalize, Statius' close imitation of the *Aeneid* has greatly harmed his epic in its large aspects, destroying what unity there might have been; but in separate passages and short episodes he is successful, *qua* imitator, because he always transforms what he takes from Virgil. Much more than Valerius Flaccus or Silius Italicus, he refrains from introducing well-known Virgilian phrases into the midst of a Silver Age style; he recalls by adaptation and variation rather than by wholesale incorporation.

This is, for all its Silver Age extravagances, one of the most successful parts of the *Thebaid*, largely because Statius was particularly sensitive to feelings of devoted affection, as we see especially in *Silv.* 5.3 (on the death of his father), and 5.5 (on the death of his adopted son). Compare the description of Menoeceus' self-devotion (756 f.) and see Schetter, p. 43.

347 **Calydonius Hopleus**: the squire of Tydeus, *Th.* 8.726, 9.204.

The same epithet is used of Tydeus in *Th.* 2.476. Calydon was a town in Aetolia.

348 **Maenaliusque Dymas**: squire of Parthenopaeus the Arcadian (Maenalus was a range of mountains in Arcadia). The same epithet is used of Parthenopaeus in *Th.* 4.256, 6.603. Statius has slightly varied the Virgilian narrative: in Virgil it was Nisus and Euryalus who competed in the games in *Aeneid* 5, but in Statius' games in *Thebaid* 6 we met Dymas and Parthenopaeus, not Dymas and Hopleus.

350 **vitam indignantur**: cf. line 775, *Th.* 3.599 f. *indignantia pacem / corda.*

351 **post manes**: 'after his death', cf. *Th.* 7.781 where *instantes manes = instans mors, Th.* 12.497 *post busta = post mortem,* lines 7,355, 371, 741 *funus = cadaver.* The Silver Age poets generally, and perhaps Statius in particular, were very free indeed with this kind of metonymy.

352 **teneant**: Baehrens conjectured *temerant* on the grounds that Statius does not elsewhere use *fortasse* with the subjunctive. Klotz rightly defended the reading on the grounds that Statius is inconsistent also after *forsan* and *forsitan* (see note on line 335).

353 **feretis**: for *referetis*, the simple verb where the compound would be more normal. Cf. 390.

355 **funus**: 'corpse', see note on 351.

355-6 **Tydeus saevit**: a most striking phrase. Statius does not say that the thought of the unburied Tydeus tortures Hopleus' heart, but that Tydeus unburied rages in his heart, like a god or a fury in possession of him.

356 **inops tumuli**: for the genitive of respect see note on 192. Cicero several times has the genitive after *inops*, and it is frequent in Statius and Silius. Cf. line 820, *Th.* 1.373, 393, 4.604, 11.152, 12.445, 508.

356 **patientior artus**: explained by Lactantius and others as meaning that his limbs are hard and will not easily putrefy. Such a crude remark seems impossible in this context; and in any case this clause must balance with the following clause. The sense is 'although his limbs have endured more, and he is not such a pitiable figure'. A pathos attaches to the youthful death of Parthenopaeus which is not so marked with Tydeus, the experienced and hardened warrior.

356 **artus**: for the accusative, see note on line 233.

360 **per ego haec**: for the order of words cf. lines 424, 694, *Th.* 6.171, 9.632, 11.367, 708, *Ach.* 1.267, F. Moerner, *De P. Papinii Statii Thebaide Quaestiones* . . ., Diss. König., 1890, p. 61, Pease on Virg. *Aen.* 4.314, and J. Marouzeau, *L'ordre des mots dans la phrase latine*, Vol. III, Paris, 1949, pp. 36 f., where the order is explained as a survival of a religious formula.

361 **instar mihi numinis**: cf. Lucan 1.199 f. *summique o numinis instar / Roma,* Ov. *Met.* 14.124 *numinis instar eris semper mihi,* Sil. 13.623 f. *o magni mihi numinis instar / care parens,* and Postgate on Lucan 8.263 for further references.

362 **animus**: this, the reading of **P** and others is preferable to *ardor*

of ω and Lactantius. It is easy to see how a gloss *ardor* would replace *animus*, not easy to see why the contrary change should have been made.

362 **olim**: Deipser needlessly conjectured *omnis*. The sense is that Dymas, downcast with grief, has not been able to bring himself to go forth on his own, but has been looking for a long time for someone to go with him; now however he is heartened and will go first. For this Silver Age use of *olim* ('long since') see Dilke on *Ach.* 1.16, and cf. 781, 838.

365 Cf. Virg. *Aen.* 9.403 f., where Nisus prays to the moon; Statius however does not follow Virgil closely here. Cf. also Hor. *Epod.* 5.51 f. *Nox et Diana quae silentium regis / arcana cum fiunt sacra.*

365 **moderatrix**: cf. *Silv.* 4.4.43; the word occurs a number of times in Cicero. *Moderator, moderari, moderamen* are fairly frequent in Statius (fourteen times, cf. line 13), and in Ovid and Silius, but do not occur in Virgil.

366 **tergeminis**: cf. Virg. *Aen.* 4.511 *tergeminamque Hecaten, tria virginis ora Dianae*, with Pease's detailed note, and Claud. *De Rapt. Pros.* 1.15 *ternis Hecate variata figuris*. Her threefold nature is probably due to her association with cross-roads, cf. Virg. *Aen.* 4.609 *nocturnisque Hecate triviis ululata per urbes* with Pease's note, and H. J. Rose in the Oxford Classical Dictionary *s.v.* Hecate. Others explain by associating her with two in particular of her various forms (Diana, Luna, Proserpina, Lucina), or with reference to the varying phases of the moon.

368 **ille comes**: Parthenopaeus was the son of Atalanta, the companion of Diana, and Diana is said (*Th.* 4.256) herself to have furnished him with arrows and a quiver.

369 **saltem**: to be taken with *nunc*: now at least, as you did not save him from death, have thought for his unburied body.

370-1 Cf. *Th.* 12.305 f., a very similar passage. Garrod and Mozley retain the manuscript reading *incendit*, which involves accepting Markland's emendation *cornibus* in line 370, and reading *curru* in line 371 with **P** and some others against *cornu* of the majority. It is better (so Klotz) to read *intendit* with Barth and late manuscripts and retain *curribus* in line 370: 'with down-rushing chariot she brings closer her kindly star'; cf. *Th.* 12.305-6 *exsere quaeso / cornua et adsueto propior premat orbita terras. Incendit* is unsuitable unless the moon was previously altogether invisible, which is not suggested (cf. lines 327 f.): it cannot easily be taken to mean 'made brighter', and so does not go well with *pronis cornibus*. Little importance should be given to **P**'s *curru* in line 371: for these lines **P** has *curribus almum / sidus et admoto monstravit sidera curru*; the scribe has wrongly repeated *sidus* and there is therefore a strong possibility that he has wrongly repeated *currus* as well. The balance of the verbs with their instrumental ablatives is infinitely better with the present reading: 'she brings closer her star with down-rushing chariot, and reveals the corpses with her approaching crescent'. It might be argued in favour of the other reading that the plural *cornibus* and the singular *curru* seem more apt; but the plural *currus* for a chariot is of course very frequent, and for the singular *cornu* of a pair of horns

cf. *Th.* 4.573, 11.230, and especially *Th.* 12.2 f. *instantem cornu tenuiore videbat / Luna diem.*

371 **funera**: see note on 351.

372 **apparent**: the word is used here with great effect and emphasis; cf. Virg. *Aen.* 2.483 f. *apparet domus intus, et atria longa patescunt; / apparent Priami et veterum penetralia regum*; 2.622 f. *apparent dirae facies inimicaque Troiae / numina magna deum*; 1.118 *apparent rari nantes in gurgite vasto*, a line to which this is similar in rhythm, with the slow spondees and the conflict of word accent and ictus (for the probable accentuation *Thēbaequ(e)* see the summary of my paper in *Proc. Class. Ass.*, 47, 1950, p. 31).

373-4 **malus . . . Iuppiter**: cf. Hor. *Odes* 1.22.19 f. *quod latus mundi nebulae malusque / Iuppiter urget. Malus* is equivalent to *malignus*, cf. *Th.* 6.666, 7.783.

374 **absiliunt**: the word occurs only in Lucr. 6.1217 and three times in Statius, cf. line 879, *Th.* 6.97 f. (with accusative) *nidosque tepentes / absiliunt—metus urget—aves. Assiliunt*—or *adsiliunt*—(read by **P** and some other manuscripts) barely makes sense; some manuscripts of Lactantius have this reading in the lemma, but the explanations given clearly point to *absiliunt.*

374-5 **fulgure claro astra patent**: Garrod conjectured *latent*, no doubt influenced by *Th.* 12.309 f.: Klotz assumes him to take *orbis* as *orbis lunae.* There is no question of the moon in this simile: the sudden brilliance of the moon is being compared not with other sudden appearances of the moon, but with a lightning-flash. There is then no antithesis between the moon's brilliance and the paleness of the stars. Nor does *patent* contradict line 360 where Dymas swears by the already visible stars, because this simile is not describing the present occasion, but some other resembling it only in the sudden appearance of light. *Patent* therefore is unobjectionable. *Astra* is here used very generally, as often (cf. line 78), for the heavens (so Lactantius), and the point is that Jupiter's thunder disperses the clouds (cf. line 924) so that in the brilliance of the lightning heaven and earth are revealed. Cf. *Th.* 5.394 f. *ut vero elisit nubes Iove tortus ab alto / ignis et ingentes patuere in fulmine nautae . . .*

376 **accepit radios**: there is a very marked abruptness here. Dymas receives in answer to his prayer the moon's rays, finds Parthenopaeus, and Hopleus likewise sees Tydeus. One manuscript, **C**, concocts an unmetrical line to follow 375 *Archada mox dimas nuda tellure iacentem.* Lactantius' gloss on *accepit radios* is *id est Dymas*, which suggests he had our reading before him. Either Statius has written carelessly, or there is a lacuna (perhaps of two half lines after *radios*) in our text.

376 **percitus**: 'wildly excited', a somewhat rare word, not occurring elsewhere in Statius, nor in Virgil, Ovid, Valerius Flaccus, or Lucan; it is found three times in Silius. Mozley's rendering 'by the same piercing light' is not near the sense. *Eadem luce* goes rather with *videt* than with *percitus.*

377 **longe dant signa**: i.e. after darting away in different directions

they indicate to each other from a distance that they have found the bodies of their leaders.

378 **mutua**: for the adverbial accusative, cf. lines 416, 883, 922, *Th.* 12.47 *alterna gementes, Th.* 12.426 *flebile gavisae;* see Langen on Val. Fl. 1.38 *tranquilla tuens,* Kühner-Stegmann II.i. p. 281, and my note on *Aen.* 5.19. The singular is more common than the plural, but the plural is by no means rare in the Epic writers.

380 **nec verba**: probably absolute rather than the object of *ausi*: 'no words they spoke, nor did they dare to weep long'.

381 Cf. Virg. *Aen.* 9.355 *'absistamus', ait, 'nam lux inimica propinquat'.*

381 **saeva dies**: 'cruel daylight'; Statius has *dies* masculine or feminine with no distinction of sense.

381-2 **indexque minatur ortus**: 'and the sunrise that will betray them is threatening', cf. *Th.* 9.33.

382-3 Two most effective lines, slightly reminiscent of Virg. *Aen.* 6. 268 f. *ibant obscuri . . .*

383 **exhaustasque**: see note on lines 294-5; 'they grieve that the darkness is ended and grows faintly light'.

384 A typical Silver Age *sententia,* cf. 493. For the sense cf. Sen. *H.F.* 524 f. *O Fortuna viris invida fortibus, / quam non aequa bonis praemia dividis.*

385 Cf. Virg. *Aen.* 9.371 *iamque propinquabant castris muroque subibant,* and for the whole passage which follows cf. *Th.* 2.529 f.

385 **animisque propinquant**: 'in thought are reaching it', cf. 562 *mente vident . . . mente accepere* and Virg. *Aen.* 11.491 *et spe iam praecipit hostem,* 11.18 *arma parate animis et spe praesumite bellum.*

386 **umbra**: this does not mean merely a cloud of dust, but the shadow cast in the moonlight by the cloud of dust rising behind them.

388 **Amphion**: this is the son of the Amphion (lines 787, 873) to whose music the walls of Thebes built themselves.

388 **vigilataque castra**: this is a very striking transitive use of *vigilare.* The word is fairly often used transitively in the sense of achieving something with watchful care, e.g. *Th.* 12.811 f. *O mihi bissenos multum vigilata per annos / Thebai, Silv.* 4.6.25 f. *vigilata Myroni / aera,* Virg. *Geo.* 1.313 *quae vigilanda viris,* Juv. 7.27 *vigilataque proelia* (i.e. *carmina*) *dele.* Thus we find *vigilare labores, vigilare carmina, evigilare consilia* etc. But here the sense is not *vigilando perficere,* but *vigilando custodire*; nor is this use similar to the phrase *nox vigilata* (e.g. Ov. *Fast.* 4.167). For Statius' extension of the usage of words see note on 47.

389 **explorare datus**: 'appointed to spy out'. For the final infinitive see note on 232-3, and for Statius' use of it after the passive of *do* in this sort of sense cf. (e.g.) *Th.* 1.178, 4.178 *huic parere dati,* 4.475.

389 **avia campi**; for this kind of periphrasis see note on line 230; for the phrase cf. *Th.* 4.567 *per avia Lethes, Th.* 5.564 *nemorumque per avia* (cf. Lucan 1.569), Tac. *Ann.* 2.15, 2.68, 13.37. *Avia* is used substantivally by Virgil (*Aen.* 2.736 f. *namque avia cursu / dum sequor . . .*) but not with a following genitive until the Silver Age.

390 **usque procul**: 'even from that distance', cf. Cic. *Ad Att.* 1.14.4 *quod eos usque istinc exauditos putem.*

390 **solverat**: poetic for *dissolverat*; cf. Val. Fl. 3.1, Lucan 1.261, Ap. Rh. 4.1170 f. Ἠώς. . . λῦε κελαινὴν νύκτα. Cf. 353, and note on 538.

393 Cf. Virg. *Aen.* 9.375 f. *conclamat ab agmine Volcens / 'State viri . . .'*

393 **quicumque**: observe the intentional abruptness of the relative without its verb.

394 **anteire**: a trisyllable by synizesis, as regularly in verse (so Virgil, Horace, Ovid, etc.). Statius uses the word five times, always with synizesis: cf. his use of *Tȳdēō, sēmiănĭmis, ālvēō*. For *deest* however as a dissyllable see note on 236, and for various related aspects of Statius' metrical practice see O. A. W. Dilke, *C. R.*, 1949, pp. 50-1.

395 **non sibi**: i.e. but for the bodies they are carrying. Cf. Virg. *Aen.* 2.729 *comitique onerique timentem*, Val. Fl. 1.490 f. *dominoque timentem / urget equum*, Lucan 7.678, 8.7.

395-6 Cf. Hom. *Il.* 10.372 (Diomedes throws his spear at Dolon, deliberately missing him in order to capture him alive and interrogate him, as Amphion here) ἦ ῥα, καὶ ἔγχος ἀφῆκε, ἑκὼν δ' ἡμάρτανε φωτός.

395-6 **hastam expulit**: this is not a common use of *expellere*, but there is the same phrase at *Th.* 7.679 f.; cf. also Ov. *Met.* 8.381, Sil. 13.160.

396-7 'he made from a distance a throw high enough to miss, pretending that his aim was faulty'.

396 **levat**: the primary meaning of the word, to lift, is common in poetry, cf. lines 380, 607, 916: here there is a slight extension—the elevation of his throw was too high.

396 **eminus**: this word is the opposite of *comminus*, normally meaning out of range of hand to hand fighting, but within range for missiles. This is the meaning here: Mozley appears to render it 'far beyond them', which does not seem possible.

397 **adfectans errare manum**: *adfectare* occurs here only in this sense with accusative and infinitive; it is an extension of the common Silver Age usage *adfectare diligentiam, gravitatem*, etc.

398 **qui forte prior, gressumque repressit**: the latest editors punctuate without a comma, presumably intending the sense which Mozley gives, 'he (i.e. Dymas) halted'. Admittedly a personal subject is normal with such a phrase as *pedem, gressum reprimere* (cf. Virg. *Aen.* 2.378), but here we have the causal use of the verb with *hasta* as subject ('the spear made him stop, halted him') which is only a slight extension and of the kind which Statius often makes. Barth's scholiast, and perhaps the Delphin paraphrast, correctly take it this way.

399-400 **magnanimus . . . Aepytus**: Aepytus is one of Amphion's followers, mentioned again in *Th.* 11.240. *Magnanimus* is not an otiose epithet, but means 'courageous', 'spirited', (cf. Virg. *Aen.* 3.704, of horses) and contrasts Aepytus with the more thoughtful Amphion. See Krebs-Schmalz, *Antibarbarus*, *s.v.*; it is suggested that in Ennius the word is equivalent (as here) to μεγάθυμος, in Cicero shifts to meaning μεγαλόφρων, and in Virgil back again to μεγάθυμος. This latter is the

most common but not exclusive meaning in Statius: cf. line 662, and *Th.* 2.564, 5.653, 6.827, 9.547, 11.1; and contrast 12.814.

401 **pendentisque**: **P** has *pendentesque*, but the genitive singular is preferable to the accusative plural.

401 **armos**: this word is far more commonly used of animals than of human beings, but cf. Virg. *Aen.* 11.644, Lucan 9.831, *Th.* 8.494.

402 **nondum ducis**: the variants here (*sed non, non iam, egregiique ducis non*) are clearly designed to fill out the line when *dum* had dropped out before *ducis*.

403-4 The sense of these two lines is not easy. The older editors followed the majority of the manuscripts against **P** and read *felix si corpus ademptum / nesciat et saevas talis descendat ad umbras*. This is unlikely because of lines 442 and 444 which suggest that Hopleus did not realise that the body would be lost, and therefore died happy. The reading *descendit* with *felix . . . nesciat* taken in parenthesis was first adopted by Kohlmann: *nesciat* now must refer to his existence in the underworld ('happy would he be if he should not know that the body was lost'), and *talis* is used loosely (cf. 442) meaning 'thus', 'after such deeds'.

405-6 **agmina sentit iuncta**: 'saw the troops following up', not 'knew that battle was joined' (Mozley). Lactantius' gloss on *iuncta* is probably right: 'Amphioni et Aepyto, qui praecesserant'. Dymas had first seen the two who cast their spears, and then perceived their followers.

406 **subiret**: 'approach', see note on 274 for Statius' wide use of the word, and for parallels to *armis subire*; for *precibus subire* see note on line 721.

407 **fortuna**: 'his present plight'.

409 **distulit**: 'drove out', cf. Ov. *Met.* 6.366 *distulit ira sitim*.

410 **gerebat**: this seems preferable to **P**'s *ferebat*, being more in accord with Statius' usage; cf. *Th.* 2.266, 4.206. *Ferre* is not commonly used of wearing clothes. Most of the **ω** group of manuscripts have *regebat* in the first hand, and this gives some antiquity to *gerebat*, of which *regebat* is a very frequent corruption.

411 **tigridis exuvias**: the primary meaning of *exuviae* is that which is stripped off, so that it often means the hide of a beast, cf. *Th.* 1.490, 4.155, Virg. *Aen.* 9.307, 11.577, and 2.473 (the slough of a snake).

411 **in laevam torquet**: 'whirls over his left arm', to act as a shield; cf. Ov. *Met.* 15.163 *clipeum laevae gestamina nostrae*. *Laevam*, read by **P** and some others, is to be preferred to *laevum*, read by the majority.

413 'equally prepared to slay or to die'; this is a regular meaning of *iuxta*.

414 f. For the simile cf. lines 820 f., Val. Fl. 3.737 f. (a lioness), *Th.* 9.115 f. (a calf defended by its mother), Hom. *Il.* 17.4 f. (a calf), 17.132 f. (Ajax like a lion defending its young, imitated by Val. Fl. 6.346 f.). Cf. also Sil. 10.124 f. *haud secus ac Libyca fetam tellure leaenam / venator premit obsesso cum Maurus in antro*. *Fetus*, properly 'pregnant', often means 'having just produced offspring'; cf. *Ach.* 1.168 f.

415 **natos . . . superstat**: for *superstare* with the accusative cf. *Th.* 2.713 *corpora tunc atque ossa simul cumulata superstans*, *Th.* 5.207 f., Ov. *Her.* 10.123 *ossa superstabunt volucres inhumata*, and probably Virg. *Aen.* 10.540 f. *lapsumque superstans / immolat.*

416 'beneath the weight of her uncertainty growling wildly and piteously'. Klotz rightly retains *sub*, and punctuates so that *mente sub incerta* goes with what follows and not with what precedes. This is an unusual use of *sub*, but cf. line 471, Colum. 1.2.1 *sub hoc enim metu cum familia villicus erit in officio*, and Ov. *Met.* 5.62 *exhalantem sub acerbo vulnere vitam*. Of the emendations Heinsius' *sui* is, as Garrod points out, contrary to Statius' usage; Garrod's *sed* is awkward.

416 **torvum**: 'wildly, savagely'; used of the voice in *Th.* 12.128 *torvum lacrimans*, Virg. *Aen.* 7.399 f. *torvumque repente / clamat*, Sil. 11.99 *torvum exclamat Marcellus ab ira*. For the adverbial accusative see note on 378, and in addition to the examples cited there cf. *Th.* 6.768 *irrita frendit.*

419 **circumspicit**: probably 'looks round at' (cf. *Th.* 9.841, 11.204) rather than 'looks round for' (*Th.* 6.430, 10.362), though in this context there is little to choose between the two meanings. The picture is a very vivid one.

421 **puerique**: in antithesis to *viro*, keeping the idea of the simile. The body of the young Parthenopaeus is dragged away from the man who was defending it like a lioness defending her cubs.

421-2 'the boy is dragged along by his hair with face upturned' (Mozley).

424 **fulminei . . . Bacchi**: see note on 67, and cf. lines 888-9 and Aus. 325.16 f. (p. 110 Peiper) *fulmineos Semele decepta puerpera partus / deflet*, and for the very bold use of the adjective cf. Aus. 417.19 (p. 277 Peiper) *fulmineum Phaethonta.*

424 **per vos cunabula**: for the order see note on 360.

425 Ino (Leucothea), sister of Semele, was the wife of Athamas and mother of Melicertes (Palaemon). Because she had nursed Bacchus (*Silv.* 2.1.97 f.) she was driven mad, and holding her son she leapt into the sea at Lechaeum, the harbour of Corinth. Both became deities. According to one legend the Isthmian games were founded in honour of Palaemon. This story is frequently referred to by Statius, cf. *Th.* 1.14, 122, 2.381, 4.59, 562, 6.10 (where see Fortgens), 7.421, 9.331, 402, *Silv.* 2.1.180, 2.2.35, 3.2.39.

425 **annos**: observe the usage without a modifying adjective to mean 'youth'; cf. 694 f. and *Th.* 4.354, 5.82 *virginitas annique tegunt*, 8.380, *Ach.* 1.469.

426 For the line ending see note on 635.

427 **angusti . . . pulveris**: cf. Hor. *Odes* 1.28.3 f. *pulveris exigui prope litus parva Matinum / munera*. Statius has this passage in mind, and seems to use *angustus*, somewhat boldly, as a synonym for *exiguus*, 'scanty', which he has in the next line.

427 **haustus**: 'handfuls', literally 'diggings'; cf. Ov. *Met.* 13.526 *peregrinae haustus harenae*, and *Met.* 9.35 *ille cavis hausto spargit me*

pulvere palmis, Met. 14.136 f. *pulveris hausti / ostendi cumulum.* See also note on 314; the word *haurio* appears primarily to mean to 'draw up' or 'drain' what is liquid, and to 'dig' what is solid.

428 **iacentis**: I have retained the reading of the manuscripts, which is also attested by Lactantius' explanation, against Markland's plausible emendation *tacentis*. *Iacentis* makes excellent sense—Parthenopaeus is lying with face upturned (line 422). The confusion of *iaceo* and *taceo* in manuscripts is of course extremely frequent (*Th.* 10.97, 321, 3.696, 12.729), but where we have testimony going back perhaps to the fifth century of a reading which is unobjectionable, it seems better not to change.

429 f. Cf. Nisus in Virg. *Aen.* 9.427 f. *me, me, adsum qui feci, in me convertite ferrum, / o Rutuli! mea fraus omnis.*

429 **ego . . . potior satiare**: 'it is more fitting that I should sate . . .'; cf. *Th.* 2.186 f. *et quae / tu potior Thebane queri.*

430 **ego bella audere coegi**: as the elder man (Nisus) in Virgil rightly takes the blame for having suggested the exploit to Euryalus, so here the older Dymas (*Th.* 6.559) takes the blame not for Hopleus but for Parthenopaeus. There is no indication elsewhere in the *Thebaid* that Dymas persuaded Parthenopaeus to war.

431 f. Cf. Hom. *Il.* 10.384 f., 405 f., where Odysseus interrogates Dolon.

432 For the omission of the verb 'to be' in subordinate clauses, see note on 232 f.

432 **timidis**: Amphion of course does not yet know of the Argive sally.

433 **exsanguesque**: 'feeble', often used metaphorically by Statius, cf. *Th.* 3.361 *dum trepidi exsanguesque metu, Th.* 12.706 *exsanguis et aegra iuventus* (cf. Virg. *Aen.* 2.212, Ov. *Met.* 9.224).

435-6 **toto . . . capulo**: 'with the whole length of his sword and its hilt'. It is wrong to translate (as Mozley) 'his sword up to the hilt'. This is perhaps what we would prefer Statius to have said, but he has gone much further. The phrase is exaggerated as in *Th.* 3.88 *plenum capulo latus* (where see Snijder's note), *Th.* 2.8 f. *capulo nam largius illi / transabiit animam cognatis ictibus ensis.* On the latter passage Barth comments in somewhat excessive terms 'Agnoscimus nos Papinium non solum ultra alios omnes, sed etiam contra rationem ipsam magniloquum', and on *Th.* 3.88 says that Statius has in mind the Virgilian phrase *capulo tenus*, 'quae nisi aliquo excessu augeret, non putabat satis fecisse suo furori'. This kind of exaggeration is a feature of Statius' style (as of Lucan's), and it is not here to be explained away by saying that *capulus* is equivalent to *ensis* by metonymy of the part for the whole. It should not be thought, as it often is thought, that the tag metonymy may be put on a usage such as *capulus* for *ensis* irrespective of whether the sense permits it, and that we may then proceed on the assumption that the poet exactly meant *ensis*. Even if the sense does permit the metonymy we still have to consider the precise significance of what is actually written, and how the metonymy makes the sentence different from what it would have

been if the other word had been used. For example in *Th.* 11.343 *quid oppositam capulo parmaque repellis*, the point of the metonymy seems to be 'with sword grasped in one hand and shield in the other'; in Sil. 1.614 *dexteraque a curvis capulo non segnis aratris* the association of the hilt with the hand makes the metonymy perfectly natural, if indeed it is metonymy at all. In brief, *capulus* may well by metonymy be called *letifer*, but not by any figure of speech *acutus*. Thus the use of *capulus* for *ensis* is only possible under certain conditions where the sense permits it, generally where there is reference to grasping; here *capulus* must actually mean hilt. For the more normal idea of driving in a sword up to the hilt cf. (besides the phrase *capulo tenus*) Sil. 1.515 f. *exigit ensem / qua capuli statuere morae*. See also notes on 661 and 813.

437 **turparem**: 'dishonour'. This figurative meaning is very rare, and apparently only occurs once before Statius, in a passage of Cicero quoted by St. Jerome *Ep.* 66.7 (= Müller p. 410 fr. 38) (*Caesar*) *cum quosdam ornare voluit, non illos honestavit sed ornamenta ipsa turpavit*. The word is used by Statius twice in its literal sense (*Th.* 3.680, 4.106), and twice in its figurative sense (*Th.* 8.433 *nec turpavit avos*, and this passage). It is not a common word even in its literal sense with the poets, occurring once in Ennius, once in Lucretius, three times in Horace, twice in Virgil, once in Silius, and not at all in Ovid, Lucan, and Valerius Flaccus; it is very rare in prose, but cf. Tac. *Hist.* 5.4.

438 'We don't buy anything at that price, nor would he himself wish for a funeral pyre under those terms'; *sic*, the reading of the majority of MSS, is greatly preferable to the virtually meaningless *si*.

439 **proscissum**: *proscindo* (which is mainly poetic and in post-Augustan prose) is commonly used to mean 'cleave the ground', 'plough', but rarely used with an object other than the soil, except (metaphorically) the sea. For its application to the human body cf. *Th.* 3.332, and see also *Th.* 9.595 (of an oaktree) *multo proscissam vulnere*, Lucan 3.434.

440 Cf. Nisus in Virg. *Aen.* 9.444 f. *tum super exanimum sese proiecit amicum / confossus*.

440 **volvens**: 'breathing'; this is a poetic usage, to be distinguished from the prose usage (e.g. Cic. *Brut.* 246) *verba volvere*, 'to roll out a torrent of words'. See note on 300-1, and perhaps cf. *Th.* 11.454 *alternaque murmura volvunt*, and Virg. *Aen.* 10.98 f. (of winds) *caeca volutant / murmura*, though in both these instances the idea of movement around is also present.

441 **P** has *hoc tamen interea et tu potiore sepulchro* (with *potiore* altered to *potiare* by the first hand); the rest read *claro* for *et tu* (an evident attempt to mend sense and metre) except that **δ** has both readings in the line (*et tu claro*). There is hiatus at the caesura in *Th.* 8.36 . . . *unde minae? uter haec mihi proelia fratrum?*, and at 3.710 there may be lengthening at the caesura if we read *pater* (but see Housman, *C.Q.*, 1933, p. 6). **P** has hiatus at the caesura between *primum* and *arma* at *Ach.* 2.93, but this can hardly be defended (see Dilke *ad loc.*). On the whole subject see L. Müller, *De Re Metrica*², p. 376. Here the hiatus before *et* would be particularly harsh: further *et tu* makes little sense.

In attempting to emend we have only **P**'s reading to go on, **ω**'s *claro* being of no value. Vollmer (*Rh.M.*, 1896, p. 32) suggested *sed tu*, but *sed* is not tolerable after *tamen interea*, and in any case *tu* has little point. Damsté (*Mnem.*, 1909, p. 100) very weakly conjectures *vetito*. Alton (*C.Q.*, 1923, p. 184) has *dedero*, Brakman (*Mnem.*, 1929, p. 260) *certe*, Klotz *saltem* (which as Brakman points out is weak palaeographically), and Garrod *mecum*, which Mozley adopts. This however seems to depend on *mecum* having the sense of *per me* or *sub me* (as Dymas is not gaining burial), and is not attractive. None of these emendations can be said to heal the passage. For the sense cf. *Th.* 9.564 f.; for *tamen interea* cf. Cat. 101.7.

443 **par**: for the neuter noun meaning 'pair' cf. *Th.* 8.608, 11.125.

444 **egregias . . . animas**: cf. Virg. *Aen.* 11.24. Note the finality of this line, due partly to the rhyme of *-as*, a device rarely used by Statius.

444 **letoque fruuntur**: 'delight in death', an oxymoron.

445 f. At the end of this episode which has been so clearly based on Virgil, Statius makes explicit his debt, invoking Hopleus and Dymas as Virgil invoked Nisus and Euryalus, and hoping that Hopleus and Dymas may gain comparable glory. Cf. Virg. *Aen.* 9.446-9: *Fortunati ambo! si quid mea carmina possunt, / nulla dies umquam memori vos eximet aevo, / dum domus Aeneae Capitoli immobile saxum / accolet imperiumque pater Romanus habebit.* For the explicit reference to the *Aeneid*, cf. *Th.* 12.816-7 where, addressing his *Thebaid*, Statius says:

> Vive precor; nec tu divinam Aeneida tempta,
> sed longe sequere et vestigia semper adora.

For similar invocations and promises of immortality cf. Lucan 9.980-6, Val. Fl. 2.242 f., Sil. 2.696 f., 4.396 f. For Statius' use of apostrophe, see note on 498.

445 **sacrati**: 'made immortal', cf. Hor. *Odes* 1.26.11 *hunc Lesbio sacrare plectro*, Ov. *Pont.* 4.8.64, *Silv.* 4.7.7 f. *si tuas cantu Latio sacravi / Pindare Thebas.*

445 **surgant**: 'arise from', 'are born from', with probably a suggestion of the meaning 'soar', 'swell forth' as in Ov. *Am.* 1.1.27 (of the elegiac couplet) *sex mihi surgat opus numeris, in quinque residat.*

446 **memores superabitis annos**: a strange phrase. Statius is thinking of Virg. *Aen.* 9.447 (quoted above)—cf. Sil. 4.398 *aeternumque decus memori celebrabitur aevo*, Avien. *Desc. Orb. Terr.* 259 *memori laus semper pullulat aevo*, — and of such passages as Hor. *Odes* 3.30.3 f. *quod non imber edax non Aquilo impotens / possit diruere aut innumerabilis / annorum series et fuga temporum.* Thus Statius has two ideas in his mind: that the years will remember Hopleus and Dymas and that they will conquer time. The combination of these two ideas into the phrase 'you will conquer the mindful years' is not unjustly described by Barth as 'mirior locutio quam facilior'.

447 **forsitan . . . aspernabitur**: see note on 335.

447 **comites . . . umbras**: 'will not disdain to have your shades as his companions'.

449-492 *After their successful night sally, the main body of the Argives attacks Thebes.*

449 Cf. Virg. *Aen.* 9.193 *mittique viros qui certa reportent.*

450 **dolum**: the secret night sally of Hopleus and Dymas (cf. 392 *fraude reperta*). Amphion is not yet aware of the slaughter of the sleeping Thebans by Hopleus and Dymas and the other Argives. *Captiva corpora* are the bodies of Parthenopaeus and Tydeus.

452 **tendit**: 'sets out to'. For the infinitive see note on 232-3; it is a slightly different usage from the infinitive after *tendere* meaning 'to strive' (Livy 6.38.7, Virg. *Aen.* 2.220, Juv. 10.154).

452 Cf. Virg. *Aen.* 9.465 f., where the heads of Euryalus and Nisus are exhibited on spears.

456 **novus**: Kohlmann, Garrod, and Wilkins accept **P**'s *tunc*, (**ω** has *novus*, **tδ** present both readings), and Garrod argues (*J. Phil.*, 1904, p. 255) that *novus* is a metrical stop-gap, *tunc* being lost after *-tant.* To this it may be replied that *tunc* is a much more obvious stop-gap, *novus* being lost after *no-* of *notant.* I have followed the punctuation of Klotz, so as to take the *ut* clause of 455 with what follows rather than with what precedes; this disposes of the argument that *novus* is pointless.

456 **adsilit aethera**: 'leaps up to the sky'. The phrase is unusual and colourful.

456 **aethera magnum**: the same phrase occurs in *Th.* 7.77, 12.4, *Ach.* 1.243 (cf. Virg. *Aen.* 10.356). There is little or no manuscript authority for *magnus* of the old editors.

457 **pendent**: 'hang over from', cf. *Ach.* 2.25 where the verb is used of Deidamia leaning out from the top of a tower watching a ship. The word is used here in its simple sense, not metaphorically (Lewis and Short wrongly quote this passage under *pendeo* IIB as an extension of usages like Virg. *Aen.* 4.79 *pendetque iterum narrantis ab ore*). The phrase *pendent noscere,* meaning 'they are in suspense to know', might be a possible one for Statius to use, but when he says *pendent e summo vallo* then *pendent* must have its literal meaning. The infinitive *noscere* then should be taken as dependent on *cupida*: cf. Prop. 1.19.9, Ov. *Met.* 14.215.

458 f. This very vivid and pictorial simile (see note on 13 f.) seems to be original; its gentleness is strangely incongruous amidst the scenes of violence.

458 **recentum**: 'newly-born', cf. Varr. *R.R.* 3.12.4 *recentes catuli.*

460 **summique**: **P**'s reading is preferable to *summaque* of **ω**, *margo* being masculine elsewhere in Statius.

461 **exstat**: 'leans out,' cf. *Th.* 4.90. Note how the simile is made to correspond with the situation which is compared with it: we have *reducem* repeated, and *exstat* corresponds with *pendent.*

462 **aperta**: 'alis extensis' (Lactantius). This is a very remarkable use of the word, apparently without parallel, and typical of the vividness of Statius' imagery—the mother bird with wings outstretched pushes back her young with her breast. Unger compares *Th.* 7.626, *Silv.* 5.5.13,

neither of which passages is at all relevant, while Koch uselessly conjectures *acerba.*

463 f. 'And while they recounted the deeds of their ambush and the profit of their silent warfare, and satisfied their loved ones with joyous embrace, and looked for Hopleus, and lamented that Dymas was slow to return, behold Amphion too had come near . . .'

463 **compendia**: the word means that they had 'saved' the usual toil of battle; cf. its use of a short-cut in *Th.* 2.497 *densasque legunt compendia silvae.*

464 **implent**: 'satisfy', cf. *Th.* 7.493 *raptam lacrimis gaudentibus implet.* The word passes from the idea of filling someone with joy, pride (line 685), exhortations (line 35) to the idea of giving someone their fill, overwhelming them, satisfying them, with tears, embraces, applause (*Th.* 3.618-9 *adsensuque furentem / implet Achaea manus*), gifts (Ov. *Met.* 7.428 *muneribusque deos implet*); or sating them with complaints (Val. Fl. 2.167) or boredom (Mart. 4.29.2).

466 **iuxta**: 'near' to the walls, where he intended to display the heads of Hopleus and Dymas. Lactantius glosses 'similiter', but this cannot be correct.

467-8 **non longum . . . laetatus**: cf. Virg. *Aen.* 10.740 *nec longum laetabere,* Ov. *Met.* 5.65 *nec longum pueri fato laetabere.*

468 **fervēre**: 'swarm', a favourite usage with Statius. Cf. line 560, *Silv.* 1.2.47 f. *dum fervent agmine postes / atriaque,* 4.3.61, *Ach.* 1.443, 755, *Th.* 1.525, 2.52, 3.120, 5.144; Virg. *Aen.* 4.407 *opere omnis semita fervet,* 4.409 *litora fervere late.* Here the word indicates both the mass of bodies and the writhing movements of the half-dead warriors (cf. 477). Statius nowhere follows Virgil in using the archaic *fervĕre.*

469 'and a whole people breathing its last in one universal doom'.

470 **inicitur**: I have adopted Garrod's emendation of *inlicita,* the reading of **P** and **ω**. The latter is explained by Lactantius thus: *a longinquo epitheton traxit, eo quod non liceat tangi loca ubi iaceant fulminati,* and others have followed him (e.g. Schamberger, cited on line 47, p. 292, and the dictionaries of Lewis and Short, Georges, Forcellini-De Vit; *Thes. L.L.* accepts the reading, but offers no comment on the meaning). But the parallels quoted by Schamberger for a transference of epithet, e.g. *Lethe immemor, marcida vina* are not parallel, and Klotz (in the addenda to his edition, p. 583) rightly rejects his arguments, himself conjecturing *iniecta* which, though nearer palaeographically than Garrod's *inicitur,* seems to balance the sentence less well. *Elicita,* read by some late manuscripts, is very weak, Phillimore's *ilicibus* is not to the point, while *elicia* (mentioned in the Delphin edition as read by some) is only an epithet of Jupiter, not of his thunderbolt. Barth, after mentioning without disapproval his own youthful conjecture *ille cita,* defends the manuscript reading and permits himself the remark '*non enim est contra mores eius* (*sc. Papinii*) *nova si non illicita loqui*'.

470 **de lampade**: this use of *de* seems to be an extension of its use in the common phrase for things struck by lightning, *de caelo tangi* (e.g. Virg. *Ecl.* 1.17). *Lampas* is used of meteors, Lucan 1.532, 10.502, but

does not appear to be common for Jupiter's thunderbolt. For the effect of lightning on human beings cf. Ov. *Trist.* 1.3.11-2 *non aliter stupui quam qui Iovis ignibus ictus / vivit et est vitae nescius ipse suae*, Sen. *N.Q.* 2.27 *concidunt homines et exanimantur: quidam vero vivi stupent et in totum sibi excidunt, quos vocamus attonitos* ('thunder-struck').

471 **sub**: see note on 416.

472 **vox acies sanguisque perit**: 'his voice, sight, and strength fail him'; cf. *Th.* 8.727 *perit expressus conamine sanguis*, a phrase which well illustrates Statius' way of conveying two images together: Tydeus' strength fails him (drawn from him by the effort), and his blood is spilt (made to well out by the effort).

472 **perit**: probably present tense, like the following verbs, rather than contracted perfect (see on 150).

473-4 **retorto pulvere**: 'in a whirl of receding dust'. The cloud of dust which now arises at the horsemen's approach is seen to whirl round and recede in the direction from which it came.

475 **freta**: 'daring because of', 'flushed with'.

476-9 Note the dactylic movement of these lines to represent galloping (cf. Virg. *Aen.* 8.596, 11.875). The pyrrhic words *sola, gravis, lavat* after the caesurae assist this effect.

476 **per et arma et membra**: cf. *Th.* 3.137 *per et arma et corpora*, *Th.* 8.434.

477 **congerie**: 'with heaps of dead'. The word occurs here only in Statius—cf. Val. Fl. 6.509 f. for a similar passage.

477 **semianimumque**: genitive plural (so Lactantius). See note on 547.

478 **exterit**: 'crushes', cf. Ov. *Am.* 1.9.12 *congestas exteret ille nives.*

479 **axes**: the wheels of the chariot. There is no reason here to suggest that *axis* = *currus* by metonymy. Cf. Claud. *De Rapt. Pros.* 2.161.

482-6 Capaneus refers to the night attack which he had refused to accompany (line 258): his deeds of valour are to be performed with the daylight to witness them.

484-5 'shouting and raising the dust for all to see march forth openly with me.' *Aperto* here means 'not concealed', and approximates to the military use, *aperta pugna*. Cf. Ov. *Met.* 13.208 *aperti copia Martis.* Note the contrast here with lines 241 f.

485 **et mihi**: like Thiodamas, Capaneus has his *omina* (193, 201 f.) and his *furores* (160 f.), but they have nothing to do with the gods. Cf. *Th.* 9.548-50 *ades o mihi, dextera, tantum / tu praesens bellis et inevitabile numen, / te voco te solam superum contemptor adoro*, *Th.* 3.615-6 *virtus mihi numen et ensis / quem teneo*, Virg. *Aen.* 10.773 f. (Mezentius' words) *dextra mihi deus et telum quod missile libro / nunc adsint*, Sil. 5.118 f. *sat magnus in hostem / augur adest ensis, pulchrumque et milite dignum / auspicium Latio, quod in armis dextera praestat*, Aesch. *Sept.* 529, Ap. Rh. 1.466 f., and Hector's speech in Hom. *Il.* 12.231 f., especially 243 εἷς οἰωνὸς ἄριστος, ἀμύνεσθαι περὶ πάτρης. Garrod accepts Menke's *numina* for *omina* because of *Th.* 3.615, but there is no reason to change: if Capaneus' right hand is his *numen*, then it supplies him with *omina*. *Dextrae* is

probably subjective genitive: 'I too have prophetic omens which my right hand gives me'.

486 'and my frenzy is awe-inspiring when my sword is drawn'. *Furores* is here used to contrast Capaneus' warlike frenzy with the prophetic frenzy of Thiodamas; the same point is made in the word *horrendi* (cf. 160, 164).

488 **Argolicusque gener**: Polynices, who married Adrastus' daughter Argia, *Th.* 2.152 f.

488 **tristior augur**: Thiodamas is now sadder (than when he led the nocturnal attack) not because he is jealous of Capaneus, but because he has forebodings of the disasters to come.

489 **premunt**: 'are close upon'.

490 **intrarant**: this is the reading of **t** and of a correcting hand of **P**. The other manuscripts have *intrabant* (*intrant* **δ**). There is little to choose between the imperfect or pluperfect indicative in a past unfulfilled condition of this kind; perhaps the pluperfect goes better with *protinus*. For the imperfect cf. Virg. *Aen.* 6.358 f. *iam tuta tenebam / ni gens crudelis madida cum veste gravatum / prensantemque uncis manibus capita aspera montis / ferro invasisset*; for the pluperfect Hor. *Odes* 2.17.27 f. *me truncus illapsus cerebro / sustulerat nisi Faunus ictum / dextra levasset*, Virg. *Aen.* 2.54 f. Where we have the imperfect (or perfect) indicative, there is an ellipse of the true protasis: with the pluperfect indicative it is a matter of the vivid use of the indicative for the subjunctive. See Kühner-Stegmann II.ii.403-4.

491 Megareus is a Theban not mentioned elsewhere.

493-579 *Fighting develops at the gates of Thebes; some of the enemy force a way in, and the scenes of slaughter continue. Within Thebes there is confusion and fear.*

493 For a wide truism of this kind beginning a new section of the narrative cf. 384. Cf. Claud. *In Eutr.* 1.138 *est ubi despectus nimius iuvat* (an imitation of Statius), and for other expressions of the sense cf. Ov. *Fast.* 3.644 *audacem fecerat ipse timor*, Sil. 1.559 f. *clausos acuunt extrema pericli / et fractis rebus violentior ultima virtus*, Tac. *Hist.* 3.60.10. Statius' words are quoted by Servius on Virg. *Aen.* 2.354 *una salus victis nullam sperare salutem*.

494 **coit**: 'closes', cf. Val. Fl. 3.253 *tunc porta trucis coit infera leti.*

494 **solas**: there is a slight condensation of expression here. All the gates were quickly closed except only the Ogygian gates, and there, while Echion was somewhat slow in barring them, the Spartans broke in.

494 **Echion**: *Echionius* is a frequent epithet of Thebes (see 508) after Echion ('Εχίων, 'snake-man') the father of Pentheus, one of the heroes sprung from the dragon's teeth (see note on 612). The Echion mentioned in the present passage does not occur elsewhere in the poem.

495 **Ogygias**: Ogygus or Ogyges was the mythical king of the original inhabitants of the land of Thebes. See Frère on *Silv.* 5.2.123. For the seven gates of Thebes see on 651.

495 f. For fighting in the gateway cf. Hom. *Il.* 12.122 f., Virg. *Aen.* 11.879 f. and 9.672 f.

497-8 The Spartans Panopeus and Oebalus are not mentioned again. Oebalus has his name from the early king of Sparta (father of Tyndareus, grandfather of Pollux) after whom the epithet *Oebalius* is frequently used of Sparta (line 503). Taygetus (also in Latin *Taygeta*, neuter plural) is a ridge of mountains in Laconia; the Eurotas is the river on which Sparta stands.

497 **rigidique**: the epithet may mean 'icy' (so Lactantius), cf. *Silv.* 2.1.215 *ora rigentia Brumae*, Ov. *Tr.* 3.10.48 *nec poterit rigidas findere remus aquas*; or more likely 'harsh', with reference to the training of the Spartans, cf. *Silv.* 5.3.163 *rigidi . . . iugera Dauni*, *Th.* 4.227 f. *Taygetique phalanx et oloriferi Eurotae / dura manus*, and perhaps *Th.* 1.118 f. *asper / Eurotas* (Lactantius: *quod bello acres procreet viros*), but see P. J. Enk, *Mnem.*, 1934, pp. 214 f., where he maintains that *asper* is geographically descriptive of the torrent bed of the river. For the transference of epithet cf. Virg. *Aen.* 6.374 f. *amnemque severum / Eumenidum.*

498 **spectate**: 'well-tried', cf. Hor. *Epist.* 1.1.2 f. *spectatum satis et donatum iam rude quaeris / Maecenas iterum antiquo me includere ludo.*

498 For the use of apostrophe see Quint. 9.2.38-9, 9.3.24, and E. Hampel, *De Apostrophae apud Romanorum poetas usu*, Diss. Jen. 1908; cf. lines 445 f. and 650 f. For similar invocations in battle descriptions cf. Virg. *Aen.* 10.324, 12.538, 542, *Th.* 7.683. At its best apostrophe is an extremely effective way for the poet to identify himself more closely with his story and characters (cf. Virg. *Aen.* 4.408 f. *quis tibi tum, Dido, cernenti talia sensus, / quosve dabas gemitus*, *Th.* 5.534), but like other figures of speech it was used to excess in the Silver Age (see J. D. Duff's preface to the Loeb edition of Lucan). The figures given by Hampel for the frequency of the occurrence of apostrophe (obviously only approximate) are Virgil (*Georgics* and *Aeneid*) one in 180, Ovid (*Met.*) one in 120, Statius one in 111, Silius one in 108, Val. Fl. one in 93, and Lucan one in 56. In this passage Statius achieves a very poignant pathos.

499 **Nemeaeo in pulvere**: for the elision see O. A. W. Dilke in *C.R.*, 1949, p. 50. For the defeat of Capaneus by Alcidamas in the boxing contest at the funeral games of Archemorus see *Th.* 6.731-825; according to one version the Nemean games derived from these funeral games. For Spartan prowess in wrestling see also *Th.* 4.228 f. *deus ipse viros in pulvere crudo / Arcas alit.* Pollux (Tyndarides), patron of boxing, himself trained Alcidamas (*Th.* 6.741-6, especially 743 *ipse deus posuitque manus et bracchia finxit*).

500 **ligarat**: the construction is like Phaed. 5.7.36 *ligato crure nivea fascia*, the *caestus* being a strap of hide, loaded with iron, and bound round the hands and arms. Pollux himself had put Alcidamas' first gauntlets on for him.

501 **nitidi . . . convexa magistri**: 'the vault where thy master shines' (Mozley). *Plaga caeli in qua lucet stella Pollucis* (Lactantius). Castor and Pollux were the stars of the constellation Gemini.

502 'the god turns his star away, and sets as you die'. *Occidit* here

has the meaning both of a star setting and of a person dying, cf. Cat. 5.5 f. *nobis cum semel occidit brevis lux / nox est perpetua una dormienda.* With *pariter* understand *tecum,* with *averso astro, ne videat mortem tuam.*

503 f. For the use of pathetic fallacy, which was first affected in its full form in the pastoral poetry of the Hellenistic Age, cf. Theoc. 1.71, 7.74 (with Gow's note), Bion 1.31 f., Mosch. 3.1 f., Virg. *Ecl.* 1.39 f., 5.20 f., 6.10 f., 10.13 f., *illum etiam lauri, etiam flevere myricae, / pinifer illum etiam sola sub rupe iacentem / Maenalus, et gelidi fleverunt saxa Lycaei, Geo.* 4.461 f., *Aen.* 7.759 f. *te nemus Angitiae, vitrea te Fucinus unda, / te liquidi flevere lacus,* Ov. *Met.* 11.44 f. *te maestae volucres, Orpheu, te turba ferarum, / te rigidi silices, te carmina saepe secutae / fleverunt silvae, positis te frondibus arbor / tonsa comam luxit,* Val. Fl. 4.374 *flevit Amymone, flerunt Messeides undae, /flevit et effusis revocans Hyperia lacertis,* Sil. 14.512 f., and especially Claud. *De Rapt. Pros.* 2.244 f. *te iuga Taygeti, posito te Maenala flebunt / venatu, maestoque diu lugebere Cyntho.* In Statius cf. *Th.* 5.333 f., 5.579 f., 7.685 f., *Ach.* 1.237 f.

503 **Oebalium**: see note on 497-8.

503-5 'the deceitful bank of the Spartan maiden, and the waters once made tuneful by the feigned swan shall weep for you'. The reference is to Leda, seduced by Jupiter in the guise of a swan, and by him mother of Pollux; cf. *Th.* 4.227 *oloriferi Eurotae, Silv.* 2.6.45 f. *talem Ledaeo gurgite pubem / educat Eurotas. Lacaena virgo,* as Lactantius says, is Leda. Barth (followed by Imhof) takes it to mean 'Spartan maidens', but this seems much less likely, both because such a use of the singular *virgo* would be difficult and because of the balance of the sentence which suggests that the words *lubrica . . . olori* should refer to a single idea. The meaning of *lubrica* depends on the interpretation of *Lacaena virgo*: if Leda is meant, then *lubrica* is equivalent to *fallax,* referring to her seduction by Jupiter: for this meaning cf. Virg. *Aen.* 11.716 *nequiquam patrias temptasti lubricus artes,* Hor. *Odes* 1.19.8 *vultus nimium lubricus aspici,* Val. Fl. 2.555 *acri lubricus astu.* Although *lubricus* does not seem to have precisely this meaning elsewhere in Statius, it is several times used metaphorically to mean 'dangerous' or 'doubtful', e.g. *Silv.* 2.1.221 *caecae lubrica vitae, Ach.* 1.547 *sed me spes lubrica tardat.* If *Lacaena virgo* means 'Spartan maidens', *lubrica* then has its literal sense of 'slippery', probably with reference to the oil of the gymnasts (cf. *Th.* 6.590 f. *lubrica . . . pectora, Th.* 6.648 f. *aenae lubrica massae / pondera*): see note on 497.

504 **gurges**: for *gurges* meaning (as often) 'a sheet of water', cf. *Silv.* 2.6.45 *Ledaeo gurgite,* and James Henry's monumental note on Virg. *Aen.* 1.118.

504 **cantatus olori**: Mozley's 'the flood that the feigned swan once sang of' is clearly not the meaning. If we accept *olori* as the correct reading (**P** has *oliri* corrected to *olori,* the rest have *olore*), the meaning of *cantare* must be that assigned to it for this passage by the Thesaurus 'fere id quod cantando circumdare', i.e. 'made to resound with song'. Compare O. Müller, *Quaest. Stat.*, Berlin, 1861, p. 27 *id est in dictione Papiniana 'gurges in quo cantat falsus olor'.* This is unparalleled, but

seems to be the only reasonable interpretation. For the dative of the agent cf. the next line and *Th.* 8.129, 8.437, and see Kühner-Stegmann, II.i.324. If we read *olore* the meaning could conceivably be 'the river celebrated in song because of the feigned swan', but this is not a common use of *cantare* (cf. Gratt. *Cyn.* 527 *cantatus Graiis Acragas*), it gives a very harsh use of the ablative of cause, and it is unnatural that *cantatus* here should not refer to the song of the swan.

505 **Amyclaeis Triviae lugebere nymphis**: 'you will be mourned by the Amyclean nymphs of Diana'. For *Trivia* see note on 366. Amyclae was the town in Laconia where Castor and Pollux were born, cf. *Th.* 7.413 *Amyclaei fratres*, *Silv.* 4.8.29.

506-7 For the martial qualities of Spartan women cf. *Silv.* 2.1.111 *Amyclaea conceptum matre putares.*

507 **erudiit**: for the very rare double accusative after *erudio* cf. Val. Fl. 2.49-50 *nec me tantum Tritonia cursus / erudiit.* The accusative of the thing is first found in Ovid, e.g. *Met.* 8.215 *damnosasque erudit artes* and occurs very seldom. The construction in classical prose is *erudire aliquem legibus.*

507 **nimium didicisse queretur**: 'will complain that you learnt your lesson only too well'. For the omission of the subject after *queri*, cf. *Th.* 9.3 f. *culpantque virum et rupisse queruntur / fas odii*, *Th.* 8.452 *pariterque errasse queruntur.* See also notes on 250-1 and 523.

508 **Echionio**: for this epithet of Thebes see note on 494.

509 f. This passage is closely modelled on Virg. *Aen.* 9.722 f.; cf. especially 724 f. *portam vi multa converso cardine torquet / obnixus latis umeris.*

509-10 **pectore toto pronus Ialmenides**: this is the reading of most manuscripts and of Lactantius, and is certainly correct (cf. 305). **P** has *Protinus Almenides.* For *pronus* = leaning forward, pushing forward, cf. Lucan 1.295 and W. B. Anderson's note in *C.Q.*, 1916, pp. 100-1.

510 **aeratae**: so Klotz, from P's *erratae* (corrected to *eratae*). The majority have *ferratae*, **N** *ferratae vel eratae*, **tδ** *aeratae vel ferratae.*

511-2 'with such strength of back do groaning bullocks together cleave Pangaeus, long unploughed'. Cf. *Th.* 2.326 f. (of a bull) *cervixque recepto / sanguine magna redit*, *Th.* 2.559 (*iuvenci*) *plena cervice gementes*; and see Fortgens on *Th.* 6.186 f.

512 **profringunt**: the word occurs first in Statius, cf. *adfrangunt* (47) and note there. Pangaeus or Pangaea is a mountain in Thrace.

514 **exclusere suos**: cf. Virg. *Aen.* 9.725 f. *multosque suorum / moenibus exclusos duro in certamine linquit / , ast alios secum includit; Aen.* 11.887.

515 **pronas . . . ulnas**: a variation for *supinas manus.* In the attitude of prayer, the hands are *supinae* and the elbows *pronae.* Translate: 'as Amyntor held out his bent arms in entreaty.' *Ulna* means either the elbow or the bent arm (cf. Cat. 17.12 f. *pueri instar / bimuli tremula patris dormientis in ulna*, *Silv.* 5.3.266, *Th.* 6.672); although its usage tends to become looser, it is rarely true to say that it is used by metonymy for

the arm without any reference to its proper meaning: see note on 435-6.

516 **penitus cervice remissa**: 'his neck utterly severed'. We should retain the reading of **P** (*remissa*) against the much easier *recisa* of **ω**. It is a very bold use of the word: the meaning is that the supporting strength of the neck is wholly unloosed. *Remittere* does not appear to be used elsewhere in connexion with the limbs in death, but Statius may have in mind the Homeric phrases λῦσε δὲ γυῖα, λύντο δὲ γυῖα. For *remittere* used with parts of the body see note on 277-8, and especially *Th.* 9.84 *collo . . . remisso*; cf. also Val. Fl. 3.334 *vadit sonipes cervice remissa*, and note on 306-8.

517 **verba solo vultusque cadunt**: 'his head still speaking falls on the ground'. This is a highly unnatural phrase, perhaps even with a play on *verba cadunt* = his words are unsuccessful, cf. Prop. 1.17.4 *omniaque ingrato litore vota cadunt*, Prop. 1.16.34 *at mea nocturno verba cadunt Zephyro*. For the case of *solo*, which may be a dative of motion towards or local ablative, see my article in *C.Q.*, 1951, pp. 143 f. For the idea of speech continuing, cf. *Th.* 5.236 f. *ut vero Alcimeden etiamnum in murmure truncos / ferre patris vultus . . . conspexi*, Sen. *Thy.* 727 f., Lucan 8.682 f. For the opposite idea, see note on 275-6.

518 Cf. Prop. 4.10.44 *torquis ab incisa decidit unca gula.*

519 **solvitur**: 'is breached' (from the outside); cf. *Th.* 12.9 f. *munimina valli / solvere.*

519-20 **primaeque recusant stare morae**: 'the outer defences cannot hold firm'. For *recusant* cf. Virg. *Aen.* 12.746 f. *quamquam tardata sagitta / interdum genua impediunt cursumque recusant*, and line 154. For *morae* Barth's *vet. schol.* rightly has *prima obiectamenta, antemuralia*: Statius has in mind the passage in Homer quoted on 521 f. For *morae* see on 196-7, and especially Sil. 9.217 f. *propulso munimine valli / fossarum rapuere moras*; cf. also *Th.* 1.358 f. *flumina nullae / aggeribus tenuere morae*. This is much preferable to taking *morae* as warriors in the sense that Hector was *belli mora*: for this usage see Getty on Lucan 1.100.

520 **se . . . iunxere**: 'have reached'.

521 f. Cf. Homer, *Il.* 12.50 f.

οὐδέ οἱ ἵπποι
τόλμων ὠκύποδες, μάλα δὲ χρεμέτιζον ἐπ' ἄκρῳ
χείλει ἐφεσταότες· ἀπὸ γὰρ δειδίσσετο τάφρος
εὐρεῖ', οὔτ' ἄρ' ὑπερθορέειν σχεδὸν οὔτε περῆσαι
ῥηϊδίη· κρημνοὶ γὰρ ἐπηρεφέες περὶ πᾶσαν
ἕστασαν ἀμφοτέρωθεν, ὕπερθεν δὲ σκολόπεσσιν
ὀξέσιν ἠρήρει, τοὺς ἵστασαν υἷες Ἀχαιῶν
πυκνοὺς καὶ μεγάλους, δηΐων ἀνδρῶν ἀλεωρήν.

521-2 **transmittere . . . horror**: for the infinitive cf. *Th.* 9.423 *nec memorare timor*, and line 523. This usage is common, and the infinitive is in some cases to be regarded as a predicate to the subject, in some cases a variant for the genitive of the gerund. See Kühner-Stegmann II.i.742 f., and my note on *Aeneid* 5.184. Similar usages in Statius with different

words are *Th.* 1.698 *amor est tibi mergere, Th.* 4.513 *saevire facultas, Th.* 4.618 f. *vitare nepotem / causa, Th.* 12.573 *quis erit saevire modus?*

522-3 **immane paventes abruptum mirantur agi**: 'terrified at the fearful abyss they are astonished to be driven on'. **P** has *iter,* the other manuscripts and Lactantius *agi,* and **tδ** offer both readings. Garrod accepts *iter,* and argues (*J. Phil.*, 1904, p. 255) that *agi* is a metrical stopgap when *iter* had fallen out after *-ntur.* But Lactantius' support of **ω** weakens the authority of **P**; and *immane* goes much less well with *paventes* than with *abruptum.* For *abruptum* used as a noun cf. *in abruptum* (Virg. *Aen.* 3.422, 12.687, *Silv.* 3.2.69), and *Th.* 3.262 *caelique abrupta,* 9.656 *terraeque abrupta. Abruptum* does not seem to be used elsewhere with an adjective modifying it, but cf. the use of *praeceps* in Juv. 10.107 *praeceps immane,* Sen. *Ep. Mor.* 94.73 *in illud magnitudinis suae praeceps,* and probably *Silv.* 1.4.51 *praeceps iuvenile,* where Vollmer seems wrong in taking *iuvenile* as the noun. For Statius' extension of the use of words see note on 47.

523 **mirantur agi**: the accusative and infinitive after *mirari* is a common construction. For the omission of the subject of the infinitive cf. *Th.* 2.13 f. *ipsaque Tellus / miratur patuisse retro, Ach.* 1.282 (with Brinkgreve's note) *alios miratur discere cursus.* See notes on 250-1 and 507.

523 **impetus ire**: for the infinitive cf. *Th.* 4.349 f., 11.455 f., and note on 521-2.

524 **sponte in frena recedunt**: 'of their own accord recoil on the reins' (Mozley). This striking phrase aims at conveying the rearing and retreating of horses as when they are pulled up sharply by the bridle.

525 f. This passage is very closely modelled on Virg. *Aen.* 9.505 f. See Mozley in *Class. Weekly* 27, 1933, pp. 33 f. for a discussion of how Statius uses Virgil in this and other passages.

525 Cf. Livy 2.25.2 f. *Volsci fossis repletis vallum invadunt. Iamque ab omni parte munimenta vellebantur . . .*

526 **portarum obiectus**: the phrase might be said to be nearly equivalent to *portas obiectas,* 'the opposing gates', but see note on 230 for the difference in shade of meaning. Notice also that *minuere obiectus portarum* (which we might render 'weaken the resistance of the gates') is different from *minuere obiectas portas* which would mean 'chip bits off' or 'break into small pieces', a meaning which *minuere* has in Ovid, and which dictionaries falsely ascribe to it here. For *obiectus* cf. Lucr. 4.847 *obiectum parmai,* Tac. *Ann.* 14.8.1 *hi molium obiectus . . . scandere.* For similar uses of abstract nouns see note on 196-7.

526-7 **sudant claustra remoliri**: the infinitive after *sudo,* which seems to occur only here, is analogous with the common usage after *nitor, laboro, ardeo,* etc. See note on 221.

527 **claustra remoliri**: 'force back the bars', cf. Claud. *In Eutr.* 1.195, the same phrase.

527 **trabibusque aut aere sonoro**: the reading here is very doubtful. **P** has *trabibus et ariete* corrected to *trabibusque ariete,* the rest have *trabibusque artata*; **Θ** has *artata* with *vel ariete* written above. I have adopted Kohlmann's conjecture as slightly preferable on the grounds of euphony

to Postgate's *atque aere*, accepted by Mozley and praised by Klotz. Klotz's objection to *aut aere* on the ground that the disjunctive conjunction is impossible does not hold; the reference could well be to different implements. Klotz regards *artata* as an evident interpolation; conjectures based on this view include Owen (*C.R.*, 1905, p. 175) *vel assere duro* (cf. Tac. *Hist.* 4.30), Wiman (*Eranos* 35, 1937, p. 20) *et vecte sonoro* (**P**'s *ariete* being a gloss). It would seem that *ariete* must be corrupt: the scansion *ariēte* cannot be tolerated in spite of *Th.* 2.492 where all manuscripts read *ariētibus*. Klotz's objection to *aries* as an anachronism is clearly wrong (see O. A. W. Dilke, *C.R.*, 1949, p. 51, Miedel, cited on 153, *passim*; and cf. *Th.* 9.554, a clear reference to battering rams, and line 530 below for *testudo* anachronistically). The emendations which retain *artata* fall into two classes: (i) that given by Barth (from his manuscript) *trabibusque artata sonoris*, and followed by Imhof and Moerner, cited on line 97, p. 71. *Ariete* would then be a gloss on *trabibus sonoris*. (ii) Those which see a reference to the building of the walls of Thebes, e.g. S. B. Slack, *C.R.*, 1893, p. 203 *fidibusque artata sonoris* (cf. Garrod *'fidibusque artata sonoris' temptabam, sc. 'ab Amphione' cuius nomen sub* et ariete *latere suspicor*), A. Nauck (cited on line 192, pp. 7-9) *trabibusque arctata sonora / pellunt saxa lyra.*

529 **exsultant haesisse faces**: for the accusative and infinitive cf. *Th.* 1.524 (after *laetari*) and note on 687 (*gaudere*): see Kühner-Stegmann, II.i.691.

529 **ima lacessunt**: 'assail the foundations' (Mozley). Cf. *Th.* 12.690 *en iterum qui moenia nostra lacessant.*

530 **scrutanturque cavas . . . turres**: 'and probe the hollow towers'.

530 **caeca testudine**: cf. Virg. *Aen.* 9.505 *accelerant acta pariter testudine Volsci*, 9.514. For the anachronism see note on 527 and cf. 533; Statius is probably thinking of the wooden shed rather than the shield formation. *Caeca* means 'concealing': the *testudo* is their hiding place. Cf. Sil. 1.365 f. (siege of Saguntum) *tandem condensis artae testudinis armis / subducti Poeni vallo caecaque latebra / pandunt prolapsam suffossis moenibus urbem*, and Lucan 3.474 f.

531 **coronant**: 'ring with defenders', cf. Virg. *Aen.* 9.508 f. *qua rara est acies interlucetque corona / non tam spissa viris; Aen.* 9.380 *omnemque abitum custode coronant; Aen.* 10.122 *rara muros cinxere corona; Th.* 2.526 *densaque nemus statione coronant, Th.* 1.612, 2.227.

532 **nigrasque sudes**: 'blackened stakes', i.e. hardened by fire for use as a weapon. This practice is commonly referred to, cf. Caes. *B.G.* 5.40, Prop. 4.1.28, Virg. *Aen.* 7.524 *sudibusve praeustis, Ach.* 1.437 *torrere sudes*. Lactantius seems wrong with *semiustas*, nor does Barth's suggestion that *nigras* is used to contrast with *lucida* seem to the point. For the whole passage cf. Lucan 3.493 f. (siege of Massilia) *sed super et flammis et magnae fragmine molis / et sudibus crebris et adusti roboris ictu / percussae cedunt crates, frustraque labore / exhausto fessus repetit tentoria miles.*

533 'balls (of lead) that grow burning hot (as they travel) through the empty air'. Cf. Lucr. 6.178 f. (with Bailey's note) *plumbea vero / glans*

etiam longo cursu volvenda liquescit, Lucr. 6.306 f., Virg. *Aen.* 9.588 (where Servius quotes this line of Statius), Ov. *Met.* 14.825 f. *sic lata plumbea funda / missa solet medio glans intabescere caelo, Met.* 2.727 f. *non secus exarsit quam cum Balearica plumbum / funda iacit: volat illud et incandescit eundo / et quos non habuit sub nubibus invenit ignes,* Lucan 7.512 f. *spatioque solutae / aeris et calido liquefactae pondere glandes,* Sen. *N.Q.* 2.57 *sic liquescit excussa glans funda et attritu aeris velut igne destillat.*

534 **adversos**: this word is not very common as a noun, cf. *Thes. L.L., s.v.* 870.57, Virg. *Aen.* 9.761, *Th.* 9.302.

534 **rotabant**: the verb is strictly suitable only for its nearest object (*saxa*), and we must supply from it—by zeugma—some such verb as *iaciebant* to govern the accusatives in 532 and 533.

535 **exundant saevo fastigia nimbo**: 'the roof-tops pour forth a fierce deluge (of weapons)'; cf. *Th.* 3.596 (of Etna in eruption) *exundant apices, Th.* 12.431, and see note on 166. *Nimbus* and *nubes* are often used metaphorically for a cloud or a swarm of anything; see note on 575 and cf. Lucan 4.776, Sil. 5.215. Here the metaphor is picked up by the simile and the second metaphor (542).

536 **vomunt**: the metaphor here is very powerful, being more forceful than the common *vomere undam, fumum, flammas* etc.

537 f. In this simile Statius has in mind Homer, *Il.* 12.156 f. (of the Greeks hurling stones from their walls)

νιφάδες δ' ὡς πῖπτον ἔραζε,
ἅς τ' ἄνεμος ζαής, νέφεα σκιόεντα δονήσας
ταρφειὰς κατέχευεν ἐπὶ χθονὶ πουλυβοτείρῃ·
ὣς τῶν ἐκ χειρῶν βέλεα ῥέον.

537 Malea is the southernmost promontory of Greece, Ceraunia (Virg. *Geo.* 1.332, Hor. *Odes* 1.3.20) the name of mountains on the coast of Epirus, both feared by sailors (*Th.* 2.33, Lucan 2.626, 5.652).

538 **cessantes**: 'inactive', cf. Lucr. 2.80 *si cessare putas rerum primordia posse.*

538 **sedent**: this is generally taken with *in nube,* but is perhaps better with what follows in the sense 'sink down', cf. Lucr. 5.474.

538 **leguntur**: this is the reading of **ω**. **P** has *locuntur,* and other variants are *legantur, teguntur, loquuntur.* J. B. Bury, *C.R.,* 1893, p. 303 suggested *locantur,* 'lodge themselves on the black hills', comparing *Th.* 3.497. This is palaeographically convincing, accounting as it does for the variants, and has been accepted by all recent editors. I have preferred to keep *leguntur,* taking *legere* in its basic sense of *colligere* (cf. Livy 5.39.1 *caesorum spolia legere*); compare Lucr. 6.124 f. *cum subito validi venti collecta procella / nubibus intorsit sese,* Sen. *N.Q.* 2.27.3 *talia edunt tonitrua, cum conglobata nubes dissolvitur et eum quo distenta fuerat spiritum emittit.*

540 **talis**: 'even so was the army of the Argives as it was overwhelmed', a loose use of *talis*; see note on 403-4.

540 **Agenoreis**: frequently used by Statius for the Thebans. Agenor was the father of Cadmus.

541 **obruitur**: cf. Virg. *Aen.* 2.411, 9.808, 10.808 f. *sic obrutus undique telis / Aeneas nubem belli dum detonet omnis / sustinet.*

542 **imber atrox**: cf. Virg. *Aen.* 12.283 f. *it toto turbida caelo / tempestas telorum et ferreus ingruit imber* (the phrase *ferreus imber* is from Ennius), *Th.* 5.385 f. *instamus iactu telorum et ferrea nimbis / certat hiemps, Th.* 8.412 f., and Langen on Val. Fl. 5.608. Lactantius says '*Telorum densitas. Etenim peculiare est poetis belli impetum caeli tempestatibus comparare*'.

544 **lustrantem moenia**: 'circling the walls', cf. Virg. *Aen.* 9.58.

546 f. This passage is very closely modelled on Virg. *Aen.* 1.476 f. (where Virgil describes Troilus dragged along behind his chariot) *fertur equis curruque haeret resupinus inani / lora tenens tamen; huic cervixque comaeque trahuntur / per terram, et versa pulvis inscribitur hasta.*

546 **in terga volutus**: *in terga = supinus.* For *volutus,* which is clearly preferable to **P**'s *solutus,* cf. Virg. *Aen.* 10.403 f. *curruque volutus / caedit semianimis Rutulorum calcibus arva.*

547 f. 'he is caught fast by his greaves which prevent his dying limbs from falling—horror of war unbelievable to see; his armour is dragged along, and as the smoking wheels plough up the earth a third furrow is made by the spear'.

547 **semianimos**: the third declension form of this word is commoner, but Statius (like Virgil) uses both forms; cf. line 477. In hexameter verse it is of course always scanned (by synizesis) as a quadrisyllable.

549 **fumantes**: for the heat of chariot wheels cf. the heat of the axle at the end of the chariot race (*Th.* 6.525 f. *rapit igneus orbes / axis*). This is more likely than to refer *fumantes* to the dust arising like smoke (Virg. *Aen.* 11.908 *fumantes pulvere campos*).

549-50 **tellurem et tertius hastae sulcus arat**: this is a strangely unbalanced phrase, the meaning being *duae rotae et hasta tertio sulco tellurem arant.*

550-1 'his head rolls from side to side as it follows the chariot in a long wake of dust and the wide track made by his dragging locks is clear to see'. The epithet *resupinarum* is clearly influenced by Virg. *Aen.* 1.476 *curruque haeret resupinus inani.* It is interesting to see how Statius has used the passage from Virgil. In two points he differs: Troilus still holds the reins, Antheus does not; Troilus was not armed (except for his spear), Antheus was. Otherwise Statius uses every detail in Virgil and elaborates it. There is a mere reference to Troilus' head and hair (*huic cervixque comaeque trahuntur / per terram*); Statius amplifies into a vivid picture. Troilus' spear leaves a mark in the dust; Statius makes 'point' of this by adding the marks of the wheels as well. Statius comments directly on the horror of the sight, where Virgil's comment had been less direct: *infelix puer atque impar congressus Achilli.* This treatment of his source is typical of Statius: he adds to and varies what he takes from his model, making it something quite different—more elaborate, more forced, more extravagant. He does not 'quote' from Virgil or borrow slavishly: he works on his material till it is in his own highly-wrought idiom, always full of richness, colour, and 'point', and often excessively so.

552 **tuba**: *sc. Argivorum.* The alliteration of *t* and *r* in this line and the next gives an onomatopoeic effect, cf. Virg. *Aen.* 9.503 f. *at tuba terribilem sonitum procul aere canoro / increpuit.*

552 **luctificis**: for the compound adjective see note on 170. The word occurs in Cicero's verse (*Tusc.* 2.25), in Virgil (*Aen.* 7.324), and in later poets. For the phrase cf. Val. Fl. 3.349 *luctificum clangente tuba. Clangor* is the normal word for the sound of the trumpet (Virg. *Aen.* 2.313, 8.526, 11.192, *Th.* 3.651, *Ach.* 2.39). Statius has the rare verb *clangere* in *Th.* 4.342 *et iam horrida clangunt / signa tubae.*

553 **amaro**: the significance of the word here is 'hateful', 'foreboding doom'—so Lactantius '*terribili*'. L. and S. give 'rough, sharp, shrill (to the hearing)' for this passage (so too the *Oxford Latin Dictionary*); such a sense is perhaps present here but is not the dominant one. Cf. *Th.* 8.264 f. *amara lacessit / tibia.*

554 **divisere aditus**: i.e. the Argives apportion out amongst themselves the various points of attack on the city.

555 'carries before all their sufferings or joys'. This cryptic phrase appears to signify, as Mozley points out, that the standard is the emblem of each man's fate. Others, less well, relate *sua* to *signifer*, 'bears his own doom or joy before all the rest'. The Delphin paraphrast gives for *damna*: '*detrimenta quae est illaturus*', which seems hardly possible.

556 f. For the description of a panic-stricken city cf. Lucan 1.469 f. (Caesar before Rome), Sil. 12.545 f. (Hannibal before Rome).

556 **facies**: 'scene'. This usage occurs first in Virgil, becomes common in poetry, and passes into prose in the Silver Age, being a favourite word with Pliny and Tacitus, e.g. *Ann.* 1.49 *diversa omnium quae umquam accidere civilium armorum facies, Hist.* 3.83 *saeva . . . urbe tota facies.* Cf. *Th.* 1.437, 11.524 *haec pugnae facies.*

557 **lymphatam**: see note on 160.

558 **scindunt dissensu vario**: cf. Virg. *Aen.* 2.39 *scinditur incertum studia in contraria vulgus*, Tac. *Hist.* 1.13 *hi discordes . . . in duas factiones scindebantur.*

558 For the personifications see note on 633, and cf. especially *Th.* 7.47 f., Virg. *Aen.* 9.719 (Mars) *immisitque Fugam Teucris atrumque Timorem*, Hom. *Il.* 4.440.

558 **Luctusque Furorque**: the convenient metrical device of a double *-que* ('both . . . and') in the fifth and sixth foot is common in Statius (cf. 641, 684, 823, 838, 867, 877, 932). It is a feature of the epic style, and there are more than fifty examples in the *Aeneid* (Norden on *Aen.* 6.336) and more than a hundred in the *Thebaid.* See Austin on *Aen.* 4.83 and Christensen, *A.L.L.* 15, 1908, 165 f.

559 **caecis**: this adjective is an obvious one for *nox, tenebrae,* and so on, but here probably has the additional suggestion that the victim of *Fuga* is himself *caecus animi*, cf. Tac. *Hist.* 1.82 *lymphatis caeco pavore animis.*

560 **Bellum**: this is best taken as a personification, cf. Virg. *Aen.* 6. 279, *Ach.* 2.34. Personification of *Bellum* is most common in connexion

with the Gates of War, cf. *Th.* 5.146 *saevi movet ostia Belli,* Virg. *Aen.* 1.294, 7.607.

560 **fervent**: see note on 468.

561 **miscentur**: a favourite word with Virgil signifying confusion, cf. *Aen.* 2.486 f. *at domus interior gemitu miseroque tumultu / miscetur,* 2.298 *miscentur moenia luctu.*

562 **mente vident . . . mente accepere**: 'in imagination they see . . . in imagination they have already submitted to . . .' See note on 385, and cf. *Th.* 11.23 f., Cic. *Cat.* 4.11 *videor enim mihi videre hanc urbem, lucem orbis terrarum atque arcem omnium gentium, subito uno incendio concidentem, cerno animo sepulta in patria miseros atque insepultos acervos civium, versatur mihi ante oculos aspectus Cethegi et furor in vestra caede bacchantis.*

563 **consumpsit ventura timor**: 'fear anticipated the future'. See note on 171, and cf. Sen. *H.O.* 811 (an exact parallel for this strange use of *consumere*) *mortem metu consumpsit et parvum sui / poenae reliquit.* The sense is that they 'used up' by employing them in advance the actions of despair which they would give vent to when the city was taken. Cf. also *Th.* 11.575 *cunctas Erebi consumite poenas,* Rut. Nam. 2.58 *consumat Stygias tristior umbra faces.* It is an extension of usages like Ov. *Her.* 6.161 *cum mare cum terras consumpserit, aëra temptet.*

563-4 'Now they have again thronged their houses and temples, and the unresponding altars are surrounded with lamentation.' The point here appears to be that after wandering wildly through the city they return to the altars of their gods (some at home, some in temples) to pray. The perfect is used vividly—'now they have thronged'. Most manuscripts read *replerant,* which seems impossible; **P** has *replorant,* which Garrod adopts, although the verb does not occur elsewhere, and makes only doubtful sense. Imhof following Weber sees in *tecta templaque* a hendiadys = *tecta templorum* = *templa,* but this is clearly absurd.

565 Cf. Virg. *Aen.* 4.581 *idem omnes simul ardor habet.*

565 **omnes . . . per annos**: 'comes on young and old alike'. The somewhat strange phrase *subit per omnes annos* seems to be a conflation of *subit omnes* and *it per omnes annos, per omnem aetatem.* For *anni* = *aetas* see note on 425.

565 **formido**: for the short final *o* see note on 89.

567 **femineis . . . ululata querellis**: for the phrase, cf. *Th.* 5.697, Virg. *Aen.* 2.487; for the passive use of *ululata* (made to resound), see Heuvel on *Th.* 1.328 *antra ululata, Silv.* 1.3.86, *Th.* 4.394, Val. Fl. 4.608 *tellus ululata.*

567 **trepidant**: 'quake', cf. *Ach.* 1.884 *stat medius trepidante domo.*

569 'frightened only because their mothers are weeping'.

570 'deadly danger does not permit restraint'. Lactantius explains *pudor* as shame of appearing in public, but it is rather shame at lamenting in public. For the thought cf. Claud. *In Eutr.* 2.596 f. *suprema pericula semper / dant veniam culpae.*

571 Cf. Virg. *Aen.* 1.150 *furor arma ministrat, Aen.* 5.640 *deus ipse faces animumque ministrat, Th.* 3.671, *Silv.* 1.4.22, 5.2.52, and line 704.

573 Cf. Sil. 12.591 f. *ostentant parvos vagituque incita pulsant / corda virum.*

574 f. The simile is based on Virg. *Aen.* 12.587 f.

inclusas ut cum latebroso in pumice pastor
vestigavit apes fumoque implevit amaro;
illae intus trepidae rerum per cerea castra
discurrunt magnisque acuunt stridoribus iras.

Cf. also Ap. Rh. 2.130 f., Hom. *Il.* 12.167 f., and the imitation of Statius in Claud. *In Ruf.* 2.460 f.

veluti pastoris in ora
commotae glomerantur apes, qui dulcia raptu
mella vehit, pennasque cient et spicula tendunt
et tenuis saxi per propugnacula cinctae
rimosam patriam dilectaque pumicis antra
defendunt pronoque favos examine velant.

The point of comparison in Statius' simile is the same as that in Virgil's: the confused activity of the besieged is compared with bees when their nest is attacked by a shepherd. Although Statius uses Virgil's words in several places (*pumiceo, pastor, stridore, ceras*), his elaboration of the simile differs from Virgil's considerably: he makes no mention of smoke (though it may be implied in *deficientibus alis*), and the description of the bees' defeat (577-9) is not in Virgil.

574 **pumiceo**: cf. (as well as the passages quoted above) Virg. *Geo.* 4.44, *Silv.* 3.1.144.

575 **armatas . . . apes**: has aroused the bees in battle array'.

575 **nubes**: see note on 535, and cf. Virg. *Geo.* 4.60, 4.557, Val. Fl. 1.396.

578-9 'they embrace and lament over their yellow homes and captive honey'. *Domum* and *mella* are both objects of both verbs. *Captiva* is not the same as *capta*: they can resist no more and know that their honey will be taken; that it has not already been taken seems indicated by line 579, and also by the parallelism with 562.

579 Cf. Virg. *Aen.* 7.518 *et trepidae matres pressere ad pectora natos.*

579 **laboratas**: the transitive use occurs first in the Augustan poets, cf. Virg. *Aen.* 1.639 *arte laboratae vestes,* 8.181 *dona laboratae Cereris.* Cf. also *Silv.* 3.2.143 *quaeve laboratas claudat mihi pagina Thebas* (= *laboratam Thebaida*).

580-627 *In the general confusion some Thebans consult Teiresias, who prophesies safety at the price of the sacrifice of the latest-born of the race of the serpent. Creon realises that Menoeceus is meant and in vain begs Teiresias to keep silent.*

580-1 'Furthermore the opinions of the uncertain crowd are at variance and cause discordant passions'; cf. Virg. *Aen.* 12.583 *exoritur trepidos inter discordia cives.*

581 **serit**: 'sow, produce, give rise to', cf. Virg. *Aen.* 12.228 *rumoresque*

serit varios, Livy 3.40.10 *civiles discordias serant,* Sil. 1.80 *Romanum sevit puerili in pectore bellum.*

581-3 If we keep *fratrem,* which is read by almost all manuscripts, it must be taken (like *regna*) as object to *reddere*: 'some urge giving up the brother (Eteocles), giving up the kingdom (to Polynices)'. It is intolerably harsh to take *fratrem* as subject to *reddere* (so Mozley). The alternative is to read *fratri.*

583 The alliteration of *re-* in this line is remarkable.

584 **pactumque hic computet annum**: 'and here make up the count of his promised year'. Cf. *Th.* 1.138 f. *alterni placuit sub legibus anni / exsilio mutare ducem, Th.* 1.164, and *Th.* 2.466 (Tydeus as Polynices' ambassador speaking to Eteocles) *nos poscimus annum.*

585-6 **patriasque . . . tenebras**: 'his blind father' (Oedipus), cf. *Th.* 1.46 f., and for the phrase *Th.* 4.407 f. *tenebrasque sagaces / Tiresiae . . . consulit, Th.* 11.696 f. *an refert, quo funera longa measque / transportem tenebras?*

586-7 Cf. Virg. *Geo.* 1.501-2 *satis iam pridem sanguine nostro / Laomedonteae luimis periuria Troiae.*

587 'the treacherous wickedness of a king's crime', cf. *Th.* 3.206 f. *nunc regis iniqui / ob noxam immeritos patriae tot culmina cives / exuimus.* The genitive is one of definition, cf. Virg. *Aen.* 1.27 *spretaeque iniuria formae, Th.* 1.247 *saevae . . . iniuria mensae.*

588 **ista fides**: 'your suggestion of loyalty to him'.

590 For the *quod* clause in apposition to the words that follow cf. Virg. *Aen.* 10.367 f. *unum quod rebus restat egenis / nunc prece nunc dictis virtutem accendit amaris, Ach.* 1.583 f.

591 For the infinitive after *rogant* cf. *Cat.* 35.10 *roget morari,* line 626, *Th.* 6.466, 11.504, 12.637, *Silv.* 4. *Praef.* 19, 4.4.42. See Kühner-Stegmann II.i.673 f. and notes (with references there) on 221 and 232-3.

592 **quiane**: 'is this because . . .?', 'do you ask because . . .?' Cf. Virg. *Aen.* 4.538 *quiane auxilio iuvat ante levatos?* As Lactantius points out, Teiresias' words are highly ironical.

593 Statius here is inconsistent, for he has nowhere told of Teiresias forbidding the war. On the contrary Teiresias had undertaken a sacrifice at Eteocles' request to discover the will of heaven (*Th.* 4.408 f.) and had prophesied (592) *Thebis belli meliora.* The inconsistency is perhaps due to the fact that in the whole of this passage Statius has Euripides' *Phoenissae* in mind, where the enmity between Eteocles and Teiresias is several times stressed (772 f., 865 f.).

594-5 Cf. Eur. *Phoen.* 884 f. σύ τ' ὦ τάλαινα συγκατασκάπτει πόλις / εἰ μὴ λόγοις τις τοῖς ἐμοῖσι πείσεται, of which this seems a direct reminiscence.

594 **Thebe**: several times singular in Statius, see Heuvel on *Th.* 1.680.

596 'and to know with sightless eyes the fires lit by the Argives'. This is a striking oxymoron, though it should be noted, as Barth's *vet. schol.* puts it, *haurire dicit, non videre.* For the sense cf. *Th.* 4.468 f. *atque ipse sonantia flammis / virgulta et tristes crepuisse ut sensit acervos /*

Tiresias—illi nam plurimus ardor anhelat / ante genas impletque cavos vapor igneus orbes—/ exclamat . . .; Ach. 1.509 *laurigerosque ignes, si quando, avidissimus hauri;* line 605 and note. For the phrase *haurire oculis* cf. Virg. *Aen.* 4.661 f. *hauriat hunc oculis ignem crudelis ab alto / Dardanus; Aen.* 12.945 f. *ille oculis postquam saevi monumenta doloris / exuviasque hausit; Silv.* 5.3.31 f. *tuus ut mihi vultibus ignis / inrubuit cineresque oculis umentibus hausi* (where see Vollmer). Compare *haurire animo* (Virg. *Aen.* 10.648, 12.26), *haurire auribus* (Virg. *Aen.* 4.359, Livy 27.51 *oculis auribusque gaudium haurire*), and Langen on Val. Fl. 1.263. See also note on 771.

596 **vacantibus**: Cf. *Th.* 1.53 (of Oedipus) *vacuos orbes, Th.* 4.471 (of Teiresias) *cavos orbes.*

597 **Pietas**: see note on 780.

597 **virgo**: Manto, his daughter. See line 639 and *Th.* 4.463 f.

598 f. For divination by fire cf. *Ach.* 1.521 f. with Dilke's note: "Servius on *Aen.* 3.359 says *Varro autem quattuor genera divinationum dicit: terra, aerem, aquam, ignem: geomantis, aeromantis, pyromantis, hydromantis,* and Lactantius on *Th.* 4.411 speaks of καπνομάντεις". On this passage Lactantius has *hoc genus sacrificii* καπνομαντεία *dicitur,* though here the shapes of fire not of smoke are referred to. For *apices flammarum* cf. *Th.* 12.431 f. (the pyre of the brothers) *exundant diviso vertice flammae / alternosque apices abrupta luce coruscant*; Ov. *Met.* 10.279.

598-601 'gazing intently and skilfully she tells him of blood-red tongues of flame, and how the fire on the altar is divided into two parts, and how yet a peak of light in the middle has risen clear to see'. Although the fire divides into two (indication of the discord of the brothers, cf. *Th.* 12.431), there rises between the divided flames another flame which takes the form of a serpent. This Teiresias interprets as indicating the survival of Thebes at the cost of the death of Menoeceus, latest born of the race of the dragon's teeth.

601-3 'then as he wonders she shows him that the red glow eddies and breaks into the shadowy shape of a serpent mistily spiralling'. *Anceps* seems here to refer to the vagueness of the shape; there is the same phrase in *Th.* 9.117. Barth's conjecture *rubore* for *ruborem* is attractive and gives more point to *dubio* ('is broken with flickering flame'), but it is better to keep *ruborem* as subject to the infinitives rather than have to supply a subject from the previous sentence.

604 **coronatos**: the altar of Apollo would be garlanded with laurel, cf. *Ach.* 1.509 *laurigerosque ignes.*

604 **iamdudum amplectitur ignes**: 'has for long been spreading his arms around the fires', cf. *Ach.* 1.521 *flammarumque apicem rapit,* where the meaning of *rapere* seems to be to make quick movements of the hands around the flames.

605 'drinking in the prophetic vapours with glowing face'; cf. *Ach.* 1. 509, 521 f. *caligine sacra / pascitur. Flagrante* here has the meaning both of 'hot' and of 'eager'.

605 **fatidicum**: this compound adjective (see note on 158) is a common one, occurring in Cicero as well as in the Augustan poets.

606 See line 169 (with note) and cf. especially *Ach.* 1.522 f. *exsiliunt crines rigidisque laborat / vitta comis, Th.* 4.580 f. *illius elatis tremefacta adsurgere vittis / canities.* For the phrase cf. Virg. *Aen.* 3.48 *obstupui steteruntque comae,* 4.280 *arrectaeque horrore comae.*

606-7 *Tristes* and *insana* are bold transferred epithets. Mozley has: 'His hair rises in horror and dismay, and the grey locks madly lift high the covering fillets.' For *insanus* applied to the inanimate cf. *Th.* 5.373 f. *puppemque insana flagellat / arbor,* Virg. *Ecl.* 9.43, Hor. *Odes* 3.4.30. For its use applied to prophetic frenzy cf. line 726 and Virg. *Aen.* 3.443. Barth comments 'mira locutio . . . *insana caesaries* omnia prodigia vincere videtur'.

607 **diducta**: *patefacta* (Lactantius); cf. *Culex* 185 *qua diducta genas pandebant lumina,* Cels. 7.7.4 *diducendus quotidie oculus,* Sen. *Ep. Mor.* 122.2 *diducant oculos hesterna graves crapula.* For the sense cf. *Th.* 4.584 f.

608 **consumptum**: 'lost', see note on 171. For the glow of youth returning, cf. *Th.* 4.581 *tenuesque impelli sanguine vultus.*

609 Cf. *Ach.* 1.524 f., Virg. *Aen.* 2.129 *rumpit vocem,* and note on 166.

610 **litamina divum**: 'sacrifices to propitiate the gods'; *divum* is objective genitive. For the meaning of *litamina* see note on 338. The word occurs first in Statius, see note on 47.

612 The snake of Mars is the dragon killed by Cadmus (cf. 601). He sowed its teeth and there sprang up the armed warriors, *armiferum semen Cadmi* (663), the five survivors of whom were the ancestors of the true Thebans (Σπαρτοί). According to Euripides (*Phoen.* 940 f.) Creon and his two sons Haemon and Menoeceus were the sole survivors of the Σπαρτοί of pure blood both on father's and mother's side, and Haemon, being betrothed to Antigone, was debarred from devoting himself. The story is told in Ov. *Met.* 3.1 f.; cf. also Eur. *Phoen.* 657 f., Apollod. 3.1 f., and *Th.* 11.489 f.

615 **tanta . . . mercede**: 'with so great a reward', ablative of attendant circumstances, or a slight extension of ablative of price.

616 **stabat**: observe the spondee filling the first foot, giving a slow impressive effect; such a rhythm is generally avoided by the epic poets except for special stress on the spondaic word. See Austin on *Aen.* 2.80, 4.453.

616 **saeva**: 'cruel', because of the prophecy just given.

617-8 **adhuc patriae tantum communia lugens fata**: 'still grieving only for the general fate of his country' (not yet knowing his special sorrow). **P** has *patriae et tantum* which is accepted by recent editors; but the use of *et* to join dative and accusative after the same verb seems very harsh.

618 Notice that the idea of being thunderstruck, which is generally used in a simile (470), is here metaphorical and itself gives rise to a simile. For the possibility of *fulmen* being used without direct reference to the thunderbolt (= shock) see note on 800.

619 **traiectus cuspide pectus**: cf. *Th.* 1.61 *traiectum vulnere plantas, Th.* 9.309 *traiectus pectora ferro,* Ov. *Met.* 9.102 *traiectum terga sagitta,* Lucan 7.528 *transfixus pectora ferro,* Virg. *Aen.* 9.543-4 *pectora duro /*

transfossi ligno, and line 676. The construction after past participles of this kind is extremely similar to the Greek accusative of respect after adjectives (see note on 233). See Kühner-Stegmann II.i.287-91, Austin on *Aen.* 2.57. For the use of a direct object after a passive verb with middle force (which is not of course in question here), see notes on 641, 817-8. These two usages frequently coalesce, as in Virg. *Aen.* 1.481 *tunsae pectora*, 6.281 *crinem . . . innexa*: see Page's appendix to his *Aeneid*, Vol. I, pp. 505-6, Maguinness on *Aen.* 12.64-5, and my note on *Aen.* 5.135.

620 Notice the trochaic break in the fourth foot, giving a certain effect of rounding-off and inevitability to the sentence; see my note on *Aen.* 5.5 f.

621 'For fear puts the thought in his mind, and convinces him'. Lactantius well comments *habet enim proprias divinationes in diversis timor nimius: ut Virgilius* (*Aen.* 10.843) *agnovit longe gemitum praesaga mali mens*. Cf. Lucan 9.120 *in multo mens est praesaga timore.*

622 **corda metu glaciante**: 'fear freezing his heart'. The word is used metaphorically only here, cf. H. L. Wilson, *The Metaphor in the Epic Poems of Statius*, Baltimore, 1898, p. 19. The idea is common enough, cf. Ov. *Met.* 9.582 *pavet obsessum glaciali frigore corpus*, Lucan 7.339 f. *stat corde gelato / attonitus*, *Th.* 2.544 *sanguisque in corda gelari*, Juv. 6.95 f. *timent pavidoque gelantur / pectore.*

622-3 'like the Trinacrian (Sicilian) coast taking the shock of the sea hurled back at it from the Libyan surge'; Creon feels the shock of the realisation as cliffs feel the shock of the sea.

624 **mox**: 'then', see G. Norwood, *C.J.*, 36, 1941, 421-3.

624 **plenum Phoebo**: cf. Lucan 9.564 *ille deo plenus tacita quem mente gerebat*, Val. Fl. 1.230 *plenus fatis Phoeboque quieto*, where see Langen. Contrast line 165.

624 f. The construction of this sentence, which is generally punctuated with a comma after *amplectens*, has give rise to difficulty, and Sandstroem had recourse to considerable transposition to heal the jumble. Certainly Statius would not have tolerated so clumsy and sprawling a sentence as we have with the traditional punctuation. Difficulty disappears if we punctuate with a comma after 624 and another after 625, making both *genua* and *ora* the objects of *amplectens*. The phrase *amplectens ora* is not unnatural: the sense of *amplecti* with *dextram* or *manus* as object (which it often has) is to 'take between one's two hands'; and here there may be (in addition to the normal touching of the beard, hair, or face in supplication) also the idea of enjoining silence by putting the hands round the speaker's lips. For the passage cf. Eur. *Phoen.* 923-5 (Creon and Teiresias)

ΚΡ. ὤ πρός σε γονάτων καὶ γερασμίου τριχός,
ΤΕ. τί προσπίτνεις με; δυσφύλακτ' αἰνεῖ κακά.
ΚΡ. σίγα· πόλει δὲ τούσδε μὴ λέξῃς λόγους.

626 For *rogat* with the infinitive, see note on 591.

627 **amplexa**: 'seizing', 'eagerly taking up'; *Fama* is personified. Note the careless repetition of *amplecti* (578, 604, 625, and here).

627 **volat**: for the absolute use (without *per* or the like) cf. Virg. *Aen.* 3.121 f. *Fama volat pulsum regnis cessisse paternis / Idomenea ducem.*

628-685 *After an invocation to Clio the poet tells how the goddess Valour descends to earth and takes the guise of Manto. She tells Menoeceus of the destiny reserved for him, and he withdraws from the battle to fulfil his act of devotion.*

628-685 The description of the appearance of the goddess Virtus to Menoeceus and his acceptance of his destiny (and its subsequent fulfilment in 756-782) is one of Statius' most successful pieces of impressive writing (see Schetter, pp. 12 f., 41 f.). That he approached this episode with enthusiasm is evident from the sonorous invocation to the Muse with which he prefaces it (cf. 827 f.); and his descriptive qualities are at their best in the portrayal of the goddess and the heroic and exalted attitude of the young Menoeceus as he devotes himself to death for his country. Echoes of Virgil occur frequently (638, 646, 659, 678), but they are integrated into Statius' own pictorial imagery, and do not obtrude; features of Silver Age rhetoric and point are effective and controlled (637 Virtus passes the stars which she herself had created, 645 the laurel was already there, 650 apostrophe, 657 point, 658-9 personified exaggeration, 673 point, 677 the effectiveness of the unusual use of *invasit*). The metre moves impressively and at key points reinforces the sense (the monosyllabic ending *tunc*, 635, the mid-line stops in the battle description, 655, 657, the long slow words at 684 and the coincidence of accent and ictus in the final phrase *ignibus implet honestis*). Above all it was the vision of the goddess, the supernatural aspect of the heroic virtues which she personifies (see note on 633), the starry heavens which she inhabits, the splendour of the renouncement of earthly things, which haunted the imagination of this visionary and escapist poet: *astra vocant, caeloque animam, plus concipe, mittes.*

628 f. 'tell who fired the youth with joy in a noble death' (Mozley). More literally: 'who gave the youth incentive for and joy in a noble death'. *Mortis* is objective genitive after *stimulos* (cf. *laudum . . . stimulos, Ach.* 1.202 f.) and—more loosely—after *gaudia.*

629-30 Cf. Virg. *Aen.* 2.777 f. *non haec sine numine divum / eveniunt.*

630 **incipe**: condensed for *incipe narrare,* with an indirect question dependent on it.

630 **Clio**: Muse of History, hence *memor.* Cf. Val. Fl. 3.15 f.

631 'since the centuries and the ordered past are in your keeping'—a fine line. *Digesta* is duly arranged, as in the annals of history.

632 **iuxta comes**: 'near companion'; for an adverb qualifying a noun see note on line 3.

633 **Virtus**: for personification of abstracts cf. 89 f., 558, 780, and see the splendid and memorable description of the altar of Clementia in *Th.* 12.481 f. In general see the *Oxford Classical Dictionary, s.v.* Personifications, F. Stoessl in Pauly-Wissowa, *R.E., s.v.* Personifikationen, Schetter pp. 27 f., and C. S. Lewis, *The Allegory of Love,* pp. 48 f.,

where he admirably discusses how in Statius the Olympian gods tend to become less real, and mythology to be supplanted by abstractions of an allegorical kind. Statius occupies an important place in the development which led to Prudentius' personifications in the *Psychomachia*, in which are related the contests between Fides and Idololatria, Pudicitia and Libido, Patientia and Ira, Humilitas and Superbia, Sobrietas and Luxuria, Largitas and Avaritia, Concordia and Discordia. For Virtus see Mayor's note on Juv. 1.115 *colitur Pax atque Fides Victoria Virtus*, and Cic. *De Nat. De.* 2.61 *res ipsa, in qua vis inest maior aliqua, sic appellatur, ut ea ipsa nominetur deus, ut Fides, ut Mens, quas in Capitolio dedicatas videmus . . . vides Virtutis templum, vides Honoris . . . .* There were two temples of Virtus and Honos at Rome, and a third of Virtus alone; Virtus had a college of priests, and May 29th was consecrated to her worship. From Statius' personification of Virtus elsewhere (*Th.* 4.662 where she is in the train of Bacchus with Ira, Furor, Metus, Ardor; *Th.* 7.51 in the palace of Mars with Minae, Furor; *Th.* 7.702, 11.412, *Silv.* 1.6.62) and from lines 641 f. it is evident that he thinks of Virtus in martial terms, and the translation 'Valour' is preferable to 'Virtue' in the present passage.

634 The construction is *rara dari solet seu . . . sive . . .* 'she is wont to be rarely granted whether it is Jupiter who has sent her or whether she herself has chosen . . .'

634 **capaces**: 'men that can receive her'; cf. Lucan 1.461 f. *animaeque capaces / mortis* with Getty's note, Sil. 6.616 f. *laudum cladumque quieta / mente capax*, Ov. *Met.* 8.243, Juv. 15.144, Tac. *Hist.* 1.49 *capax imperii*; and compare *capio* in lines 10 and 166.

634-5 **capaces elegit penetrare viros**: *eligere* does not elsewhere occur with the infinitive (except when it is passive, which is rather different; see note on 232-3). The force of the prefix suggests that the construction is *elegit capaces viros penetrare*: 'she chose out men that could receive her to enter them'. The infinitive would then be epexegetic, a poetic variation (under Greek influence) for the gerundive. Cf. Virg. *Aen.* 5.260 f. *loricam . . . donat habere*, *Aen.* 5.571-2, Hor. *Odes* 1.26.1 f. *tristitiam et metus / tradam . . . portare ventis*, and perhaps (though it is somewhat different) *Silv.* 5.3.118 f. *te divite ritu / ponere purpureos Infantia legit amictus*. It is very closely related to the final infinitive (see note on 232-3 and references there).

635 **penetrare**: this usage with the accusative is poetic and in post-Augustan prose; cf. Lucr. 5.1262 *tum penetrabat eos*, Tac. *Ann.* 1.69 *id Tiberii animum altius penetravit*, Tac. *Ann.* 3.4 *Tiberium . . . penetravit*.

635 **ut tunc**: observe how the exclamatory word is held up till very late in the sentence. 'The goddess Virtue . . . how gladly then did she leap down!' Monosyllabic endings of what we may call the strong type (i.e. a monosyllabic noun after a word of more than one syllable, e.g. *canum vim*, *Th.* 1.625) are very much rarer in Statius than in Virgil; but the weak type—two comparatively unimportant monosyllabic words—Statius uses as frequently as Virgil. In this book cf. lines 426, 746, 827.

See S. E. Winbolt, *Latin Hexameter Verse*, pp. 140 f., and my note on *Aen*. 5.372.

636-7 Cf. Virg. *Aen*. 7.676 f. *dat euntibus ingens / silva locum.*

637 **polis**: 'the heavens', as commonly; cf. Lucan 5.563 f. *summis etiam quae fixa tenentur / astra polis.* The reference (as Lactantius says) is to the great heroes whose valour had given them a place in the heavens as stars: *dicit autem Liberum, Herculem, Castorem, Pollucem, quos 'ardens evexit ad aethera virtus'*. Cf. Hor. *Odes* 3.2.21 f. *Virtus recludens immeritis mori / caelum, Odes* 3.3.9 f. *hac arte Pollux et vagus Hercules / enisus arces attigit igneas*, Cic. *De Leg*. 2.19. See lines 664-5.

638 An echo of Virg. *Aen*. 4.177 (*Fama*) *ingrediturque solo et caput inter nubila condit*, repeated in *Aen*. 10.767 of Orion. Cf. Hom. *Il*. 4.443 (Eris) οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.

638 **ab aethere longe**: sc. *abest*, cf. *Ach*. 1.176 *par studiis aevique modis, sed robore longe* (a passage misinterpreted by Lewis and Short). See note on 140.

639 **provida Manto**: the foreseeing daughter of Teiresias.

640 'so that belief in Teiresias' responses might be complete'. For the omission of the verb 'to be' in a subordinate clause see note on 232 f.

641 **exuitur vultus**: the direct object after the passive of *induo* and *exuo* gives a clear indication of a middle force existing in the passive form of the verb. It occurs as early as Plautus, *Men*. 511 f. *non ego te indutum foras / exire vidi pallam?* and is probably inherent in the Latin language, though Greek influence no doubt encouraged the poets to use and extend such a middle construction. Cf. Virg. *Aen*. 2.392 f. *galeam . . . induitur, Aen*. 7.640, Ov. *Met*. 2.425 *induitur faciem cultumque Dianae, Th*. 6.835 f. *amictus exuitur, Th*. 6.352 *omnes exuta comas, Silv*. 1.3.71, and line 647. The usage occurs once in Livy: *longam indutae vestem* (27.37.12) and frequently in Tacitus, e.g. *Hist*. 2.20 *bracas indutus*. See Kühner-Stegmann II.i. pp. 288-9 and note on 619. Observe how *exuere* is used, again with a middle force but with a different meaning (= to free), in Virg. *Aen*. 4.518 *unum exuta pedem vinclis, Th*. 9.163 *exutum canos lacero diademate crinis, Th*. 11.460 *vittis exuta comam.*

641 **abiīt**: for the scansion see note on 25.

641 **horrorque vigorque**: for the double *-que* in this position see note on 558; for the harshness of sound see note on 37.

641-3 Cf. Lucan 6.228 f. *ille tegens alta suppressum mente furorem / mitis et a vultu penitus virtute remota* . . . For the whole of this transformation cf. *Ach*. 1.325 f. where Thetis transforms Achilles into a girl, especially 335 f. *nec luctata diu; superest nam plurimus illi / invita virtute decor*, where *decor* is regarded as inappropriate for *virtus*. Here *decus* (there is a difference of meaning between *decor* and *decus*) is appropriate to Virtus, but less so to Manto. We may translate 'but little of her splendour remained', and compare Virg. *Aen*. 4.150 (where Aeneas is likened to Apollo) *tantum egregio decus enitet ore.*

642-3 **honosque mollior**: 'her beauty was softened'. For this use of *honos*, which has a dignity about it corresponding to our word 'beauty', not to 'charm', cf. Hor. *Epod*. 17.17 f. *tunc mens et sonus / relapsus atque*

notus in vultus honor, and especially Virg. *Aen.* 1. 591 f. (of Venus beautifying Aeneas) *laetos oculis adflarat honores; / quale manus addunt ebori decus*. See also note on 788.

643-4 'She laid aside her sword and took instead the accoutrements of prophetesses': *gestamen* is common in poetry.

644 **descendunt vestes**: Lactantius says *defluunt. solet enim Virtutis simulacrum depingi succinctum.*

644-5 **torvisque ligatur vitta comis**: 'on those fierce locks is bound the priestly chaplet'. *Torvis* is somewhat boldly transferred from the goddess to her locks (see on 606-7); this seems preferable to the comment of Barth's *vet. schol.* '*hirtis neque omnino comptis*'.

645 **nam laurus erat**: 'for laurel she already wore'. Laurel was worn alike by Virtus (having obvious associations with valour and glory) and by priests: cf. *Ach.* 1.15 f. *cui geminae florent vatumque ducumque / certatim laurus, Th.* 3.105 *lauroque sua dignatus Apollo est.* Mozley appears to be wrong with 'where before was laurel'.

645-6 'but her fierce aspect and great strides betray the goddess'. Cf. Virg. *Aen.* 1.405 *et vera incessu patuit dea,* and for *deam* see note on 62.

646 f. This simile, which is brilliantly pictorial in itself (see note on 13 f.), is wholly inappropriate in the context of the transformation of the majestic goddess Virtus: Hercules' plight is comical and ridiculous.

646 **Lydia coniunx**: for the story of how Hercules was compelled by Omphale of Lydia to be her servant and perform various tasks, including those of women, see Soph. *Trach.* 248 f., Apollod. 2.6.3, Ov. *Her.* 9.53 f., Sen. *H.F.* 465 f., *Phaed.* 325 f.

647 **Amphitryoniaden**: for a word of this length beginning the hexameter see note on 801. *Amphitryoniades* was a common epithet of Hercules from Amphitryon, his mortal father; Jupiter was his real father (cf. Cat. 68.112).

647 **exutum**: see note on 641.

647 **horrentia terga**: cf. Ov. *Met.* 8.428 f. *protinus exuvias rigidis horrentia saetis / terga dat,* Virg. *Aen.* 9.306 f. *pellem horrentisque leonis / exuvias*. For *terga* = 'hide' by synecdoche cf. *Th.* 2.542 with Mulder's note. For Omphale wearing Hercules' lion-skin cf. Ov. *Her.* 9.111 f. *o pudor! hirsuti costis exuta leonis / aspera texerunt vellera molle latus.*

648 'laughed at Hercules ruining the Sidonian clothing on his broad shoulders': cf. Prop. 4.9.47 f. (Hercules' words) *idem ego Sidonia feci servilia palla officia et Lydo pensa diurna colo,* Ov. *Her.* 9.101 f. *haec tu Sidonio potes insignitus amictu / dicere?*, Sen. *H.F.* 465 f. *fortem vocemus cuius ex umeris leo / donum puellae factus et clava excidit / fulsitque pictum veste Sidonia latus?* The epithet *Sidonius* refers to the luxurious Tyrian purple.

648 **ridebat**: the use of accusative and infinitive with this verb is very unusual; cf. the somewhat similar usage in Hor. *Odes* 3.6.11 f. *adiecisse praedam / torquibus exiguis renidet.*

649 Cf. *Ach.* 1.260 f. *si Lydia dura / pensa manu mollesque tulit Tirynthius hastas, Ach.* 1.654 f. *tibi pensa manu tibi mollia gesto / tympana.* In the former passage *hastas* = *thyrsos* (see K. Prinz, *Phil.* 1923, p. 196

and cf. *Th.* 9.435, Val. Fl. 7.304), and the reference is—as here—to Hercules spinning wool and joining the Bacchic revels.

649 **turbare colus**: Cf. Ov. *Her.* 9.79 f. *a quotiens digitis dum torques stamina duris / praevalidae fusos comminuere manus!*

650 f. The story of Menoeceus is told in Eur. *Phoen.* 911 f.; see also Paus. 9.25.1, Cic. *Tusc.* 1.116, Juv. 14.240. The Megareus of Aesch. *Sept.* 474-7, Soph. *Antig.* 1303 is probably to be identified with Menoeceus (so Jebb): but in Pauly-Wissowa, *R.E.*, *s.v.* Menoikeus this is denied.

650-1 The construction is *sed* (*Virtus*) *invenit te non indecorem sacris et dignum talia iuberi.*

650 **indecorem sacris**: 'unfit for the act of devotion'. Lactantius curiously explains '*indignum cui post mortem sacra fierent*'.

651 **talia**: for the construction cf. Cic. *Fam.* 13.26 *litteras . . . non quae te aliquid iuberent . . . sed . . .; Silv.* 5.1.188 *quod cupis ipse iuberi.*

651 **Dircaea**: this adjective is generally equivalent to Theban (cf. line 466) from the fountain Dirce near Thebes. Here it has a more special force, referring to one of the seven gates of Thebes; cf. *Th.* 8.353 f., where the gates are listed, especially 357 *culmina magnanimus stipat Dircaea Menoeceus.* This gate is elsewhere called the Crenaean (e.g. Eur. *Phoen.* 1123). For the gates of Thebes see Aesch. *Sept.* 375 f., Eur. *Phoen.* 1104 f., Frazer on Paus. 9.8.4 (with references given there).

651 **Menoeceu**: for the apostrophe see note on 498.

652 **reserato limine**: cf. *Ach.* 2.34 *erectumque manet reserato in limine Bellum.*

653 **Mavortius Haemon**: Menoeceus' elder brother; for the epithet see note on 612.

654 Supply *sitis*; see note on 232 f.

654 **omnia**: for the accusative of respect see note on 233. The use of *omnia, cetera, alia, pleraque* after adjectives is common in poetry (cf. Virg. *Aen.* 4.558 *omnia Mercurio similis* with Austin's note, *Aen.* 3.594 *cetera Graius*, Hor. *Epist.* 1.10.3 f. *at cetera paene gemelli / fraternis animis*), and it occurs with verbs, cf. *Ach.* 1.660 *non adeo parebimus omnia matri, Ach.* 2.9 f. *omnia visu / mutatus rediit.* This use after a noun is very much bolder, but cf. Sil. 8.464 *ora puer.* In general, the Silver Age poets freely extended the use of the accusative of respect; cf. Sil. 10.15 *spicula densus*, Val. Fl. 2.106 *nigramque simillima pallam.*

656 **sedet**: 'sinks home', cf. Ov. *Met.* 3.88 f. *plagamque sedere / cedendo arcebat, Fast.* 1.576, Lucan 1.32 *alta sedent civilis vulnera dextrae.*

659 The Sphinx was a common emblem for a helmet, cf. Eur. *El.* 470 f., Daremberg-Saglio *s.v. galea* figs. 3473, 3475, and 3476. Here of course it has special significance through its association with Thebes. Cf. Polynices' sword *Th.* 4.87 *aspera vulnifico subter latus ense riget Sphinx*, and Haemon's helmet *Th.* 7.251 f. *quam celsus aena / Sphinge per ingentes Homoloidas exeat Haemon* (where see Lactantius' note). For the Theban Sphinx whose riddle Oedipus solved see Heuvel on *Th.* 1.66, and Statius' account of the home of the Sphinx in *Th.* 2.504 f.

660 **sparsa orichalca renident**: 'her brazen figure, bespattered with blood, smiles'. The Sphinx is pictured as coming to life (*animata, emicat*),

cf. the chimaera on Turnus' helmet (Virg. *Aen.* 7.785 f.); *renident* seems here to have the double meaning of brass shining (Virg. *Geo.* 2.282, Lucr. 2.326), and of the Sphinx rejoicing. The reference must be to the Sphinx and not to the rest of his armour, as the build-up of the sentence shows. For the vividness of the picture see note on 61 f.

660 **orichalca**: 'brass', a bright metal highly prized in the ancient world. It appears to have been regarded by the Greeks as a mysterious metal of great value suitable for the armour of gods or the walls of Atlantis (*Hom. Hymn.* 6.9, Hes. *Scut.* 122, Plato *Critias* 114E, 116B); later the word was more specifically applied to an alloy of copper and zinc. In the poets it always had about it a certain fabulous and mythical association; cf. Virg. *Aen.* 12.87 (with Servius' note), Val. Fl. 3.61.

661 **capulum dextramque repressit**: 'restrained his hand on his sword-hilt'.

662 **agnoverit**: potential subjunctive. The use of the perfect tense for the present occurs in Cicero and becomes more frequent in the Silver Age (Ernout-Thomas, *Syntaxe latine*,[2] pp. 237-8).

663 See note on 612, and cf. Ov. *Met.* 3.531 (Pentheus to the Thebans) *anguigenae, proles Mavortia.* For *armifer* see note on 28, and cf. Prop. 3.11.10 (Colchis) *armigera proelia sevit humo,* Claud. I *Cons. St.* 324.

665 See note on 637, and cf. Man. 1.758 f. (of the Milky Way) *an fortes animae dignataque nomina caelo / corporibus resoluta suis, terraeque remissa / huc migrant ex orbe, suumque habitantia caelum / aetherios vivunt annos mundoque fruuntur*; Nemes. *Ecl.* 1.39 f., Sil. 15.77 f.

665 **plus concipe**: 'conceive a greater ambition'; observe the parenthetical order and the pause at the end of the fifth foot, both giving emphasis to this splendid line.

666 **hoc . . . genitor bacchatur**: 'this it is that my father has been wildly prophesying'; for the cognate accusative with *bacchari* cf. Juv. 6. 636 *grande Sophocleo bacchamur carmen hiatu.* For *bacchari* of prophets cf. Virg. *Aen.* 6.78, Lucan 5.169. It is possible, but less likely according to the balance of the sentence, that *hoc* here is causal ablative.

666 **hilares**: joyful because of Thebes' promised deliverance. In line 616 the altars from Creon's point of view were *saeva.*

668 **terrigenam**: see note on 612; for the compound adjective see note on 158, and cf. Ov. *Met.* 3.118, 7.141.

669 'Report tells of the oracle's orders', cf. 626.

670 **certa tui**: 'confident in you'. **P**'s *certatim* (and *audet* in the previous line) led Baehrens to conjecture *audit Cadmeia plebes certatim,* but *certa tui* has an authentic ring about it.

670 **rape mente deos**: 'immediately lay hold on the gods in your heart'. He must become inspired, filled (lines 673, 685) by the gods, cf. 624 *plenum Phoebo,* 165 (*deum*) *mente receptum. Rape* is here *rapide cape,* cf. Cic. *De Or.* 3.162 *'Vive, Ulixes, dum licet: oculis postremum lumen radiatum rape!' non dixit 'pete', non 'cape'—haberet enim moram sperantis diutius esse victurum—sed 'rape': est hoc verbum ad id aptatum quod ante dixerat, 'dum licet'.* For *rapere* cf. Lucan 4.345, and Langen on Val.

Fl. 5.271; for *nobile fatum* of Menoeceus cf. Soph. *Ant.* 1303, Eur. *Phoen.* 1013.

672-3 'So she spoke, and as he wavered she silently touched his breast with her mighty hand': by her touch Valour enters his heart.

673 **seseque in corde reliquit**: cf. *Silv.* 3.1.89 f. (*deus*) *Polli / corda subit*, and the very similar passage in Sil. 2.515 f. (of the goddess Fides) *invadit mentes et pectora nota pererrat / inmittitque animis numen; tum fusa medullis / implicat atque sui flagrantem inspirat amorem.*

674 **fulminis . . . radiis**: cf. Val. Fl. 6.55.

674 **adflata**: cf. Ov. *Tr.* 1.9.21 f. *fulmina quorum / ignibus adflari proxima quaeque solent*, Ov. *Pont.* 3.6.17, Virg. *Aen.* 2.649, Livy 30.6.7 *adflati incendio.*

675 **combibit**: cf. Plin. *N.H.* 17.80 *ut solem pluviasque combibant* (*scrobes*), Mart. 10.12.7 *cute combibe soles*, Claud. 4. *Cons. Hon.* 552 f. *vestis radiato murice solem / combibit.*

676 **possessus . . . pectus**: see note on 619.

677 **erexit sensus**: a variation of phrase on the common *erigere animum*, cf. Cic. *De Sen.* 82 *animus erigens se*, *Pro Deiot.* 36 *magno animo et erecto est.*

677 **letique invasit amorem**: 'fell straight in love with death' (Mozley). This is a most vivid and unparalleled use of *invadere*. *Amor leti invasit eum* would be normal Latin, but it is at best a most incomplete explanation of a phrase of this kind to speak of 'inversion'.

678 **aversae**: cf. Virg. *Aen.* 1.402 (the disguised Venus leaving Aeneas) *dixit et avertens rosea cervice refulsit* . . . This is decisive against **P**'s *adversae*, which in any case gives less good sense.

678 **gressumque habitumque**: 'her movement and appearance', see 645-6. *Habitus* does not mean 'dress', but 'appearance', 'deportment'.

679 **crescere**: the verb conveys an image of Virtus resuming her divine size (see line 638). The interpretation *sursum tolli* does not correspond so well with the meaning of *crescere*. Cf. *Th.* 5.709 and line 850, *Ach.* 1.679.

679 **Manto**: for the Greek accusative, cf. *Th.* 7.758 (*Manto*), *Th.* 5.615 (*Argo*), *Th.* 4.562 (*Ino*). Other examples are *Allecto* (Virg. *Aen.* 7.324), *Calypso* (Ov. *Pont.* 4.10.13), *Io* (Ov. *Met.* 1.584), *Sappho* (Hor. *Odes* 2.13.25). See Neue-Wagener (cited on 264) 1.481.

680 Cf. Virg. *Aen.* 4.576 f. *sequimur te sancte deorum / quisquis es*, Claud. *In Ruf.* 1.170.

681-2 'and though even now withdrawing, yet he pierced . . .' Menoeceus departs from battle straight away, yet has time as he goes to kill one last Argive. For this use of *tamen*, see Housman on Lucan 1.333, 378.

682 **Pylium**: see *Th.* 4.125 *mittit opem densasque Pylos Neleia turmas.*

685 **conclamat**: 'hails'. This usage with a direct object (*euntem*) and words in apposition—in the sense of *saluto*—seems unparalleled. It is allied to, but different from, Virg. *Aen.* 3.523 *Italiam primus conclamat*, *Th.* 4.803 f. *conclamat ab agmine primus . . . 'aquae'*. Cf. Prop. 3.9.46 *meque deum clament.*

685 **ignibus implet honestis**: for *impleo* see notes on 35 and 464, and

cf. *Th.* 3.423 f. *trepidantia corda / implet amore sui.* For *ignes* = fervour, ardour, cf. *Ach.* 1.277, Lucan 7.559, Ov. *Trist.* 3.7.19.

686-782 *Creon meets Menoeceus and urges him to disregard Teiresias; Menoeceus deceives his father by saying that he is not moved by the oracle, but is going to help his wounded brother. The scene changes to the mighty deeds of Capaneus against Thebes, and then back again to the description of how Menoeceus devotes himself to death.*

686-782 In the continuation of the story of Menoeceus' devotion Statius interweaves two themes—the efforts of his father Creon to dissuade him, and the slaughter dealt by the Argive Capaneus before Thebes. Thus the final description of Menoeceus' death gains emphasis from his resolution against all entreaties and from the imminent destruction of his city which he averts by his act of self-sacrifice. The speech of Creon begins and ends with pathos, framing a central section of abuse against Teiresias; it contains all the power which Statius' rhetorical skill can give it, with typical 'point' in lines 691, 707, 713. Menoeceus' reply that he is going to help Haemon leaves Creon in an agony of uncertainty, and the narrative switches to Capaneus. At first the description of his exploits is conventional, but at lines 748-51 the phrases are compelling and vivid as the Argives imagine that the souls of their dead companions must have united within the one body—*ita cuncta replet.*

The narrative slows in the splendidly written section preceding Menoeceus' speech, and reaches a climax of impressiveness with the words *despexitque acies hominum et clamore profundo / convertit campum iussitque silentia bello.* His speech is noble enough; but in the following lines Statius surpasses himself as he describes the actual death scene, rounding it with a strangely supernatural touch as the goddesses lightly lower his body to earth, and his spirit seeks its place among the stars. See Intro. p. xx-xxi.

686 **ad muros**: Menoeceus was fighting outside the walls (651), withdrew into the city again (683) passing through applauding throngs of people, and now he directs his steps to the walls once more to perform his act of devotion.

687 **obtinet**: the sense is that he is 'winning his way' in the face of expected hindrances.

687 **gaudet vitasse**: the accusative and infinitive after *gaudeo* is Ciceronian, but the infinitive alone seems to be poetic and post-Augustan, cf. Hor. *Odes* 3.6.21 *motus doceri gaudet Ionicos.* See note on 250-1.

687 **parentes**: his father Creon and his mother Eurydice; see 791 f.

688 **cum genitor**: Statius uses the figure of speech called aposiopesis frequently; cf. line 729 f., *Th.* 1.460 (with Heuvel's note), *Th.* 3.87 *te superis fratrique . . . .*, 3.280, 291, 4.517, 518, 8.60, 506, 514, 11.165 f., 12.301, *Ach.* 1.657, 780. Virgil uses it much less often; cf. *Aen.* 1.135 (quoted in Quintilian 9.2.54 as an example of aposiopesis), 2.100, 5.195. It normally occurs in a speech, followed by *sed* (indicating second thoughts, or an interruption). The instance here is most striking: it is indeed

extraordinary to find such a figure in narrative. Barth's scholiast comments *mira emphasi rem exponit.*

688 **steterunt**: I have adopted this conjecture of Menke against *steteruntque* of the majority of manuscripts because it gives a much better resumption after the abrupt break. The *-que* may have been added from reminiscence of Virg. *Aen.* 2.774 (= 3.48) *obstipui, steteruntque comae et vox faucibus haesit*, a line which Statius is here imitating. For the scansion *-ĕrunt* in the perfect see Platnauer, p. 54, footnote 1, with the references there given. Plautus uses it occasionally (at the end of a line or a hemistich), Ennius and the tragedians do not use it at all, while Lucretius, Virgil (see my note on *Aen.* 3.48), the elegiac writers, and the later epic poets have a number of examples; cf. *Th.* 3.302, 5.274, 7.801. The Roman grammarians were incorrect in regarding it as a shortening of *-ērunt.*

688 **utrique**: this reading of **CK** is preferable to the majority's *utrimque* because it is more personal.

689 **genae**: 'eyes', a not uncommon meaning in poetry, cf. Prop. 3.12.26 *exustaeque tuae mox Polypheme genae*, *Th.* 7.75 *submisitque genas*, Servius on *Aen.* 6.686. It has this meaning a score or so of times in Statius. See A. Klotz, *A.L.L.*, 15, p. 411.

691 **bello graviora**: 'more important than war'.

692 **torva acies**: cf. *Ach.* 1.351 *torva genas.*

693 **non stant**: 'cannot meet', cf. Sil. 15.29 *stans vultus* (of a steady gaze) and perhaps Lucan 5.214 *stat numquam facies.*

694 **per ego**: for the order see note on 360.

695 **annos**: see note on 425.

696 **profanum**: 'impious', the most abusive term that could possibly be levelled at the prophet Teiresias.

697 **stimulare**: 'inspire', see note on 166.

697 **inanis**: 'blinded', cf. Ov. *Met.* 14.200 (of the Cyclops' blinded eye) *inanem luminis orbem*, Sen. *Phoen.* 42-3 (of Oedipus) *inanes . . . vultus.*

698 **exstinctique orbes**: cf. *Th.* 11.172, the same phrase of Oedipus. *Orbis* is common for the eye, cf. ὀμμάτων κύκλοι, and Virg. *Aen.* 12.670 *ardentes oculorum orbes ad moenia torsit.*

698-9 **simillima diro Oedipodae**: 'very like that of the dread Oedipus', a good example of the compressed form of comparison known as *comparatio compendiaria.* Cf. Hor. *Odes* 2.6.14 f. *ubi non Hymetto / mella decedunt*, and Page's note, where he quotes Hom. *Il.* 17.51 κόμαι Χαρίτεσσιν ὁμοῖαι. The dative *Oedipodae* is from Statius' preferred form of the nominative (*Oedipodes*); in *Th.* 12.86 however he has *Oedipodi.*

700-1 'to whom in his perilous plight our noble blood causes fear' (in case we shall depose him). All the manuscripts except **Pδ** have *est* after *extrema*; **Pδ** have *cui nostra extrema*, without *est*. The sentence runs better without *est* placed before its antecedent *cui.*

702 **illius**: Eteocles (as also *ille* in the next line).

703 **ille monet**: 'he it is who gives the oracular warning' (cf. *monitus*, line 669). Eteocles, not the gods, is speaking through Teiresias.

703 **frena animo permitte**: this metaphor is very common, cf.

Livy 34.2.13 *date frenos impotenti naturae*, Virg. *Aen.* 12.499 *irarumque omnes effundit habenas*, *Th.* 3.445 f. *an frena teneret / irarum.*

704 **spatium**: 'time', i.e. an interval, cf. Livy 8.32.14 *orabant ut . . . irae suae spatium et consilio tempus daret*, Virg. *Aen.* 4.433.

704-5 **male cuncta ministrat impetus**: cf. Fabius' words in Livy 22.39.22 *omnia non properanti clara certaque erunt: festinatio improvida est et caeca*; Eur. *Phoen.* 452 f. ἐπίσχες· οὔτοι τὸ ταχὺ τὴν δίκην ἔχει· / βραδεῖς δὲ μῦθοι πλεῖστον ἀνύουσιν σοφόν, Eur. *Supp.* 419 f. ὁ γὰρ χρόνος μάθησιν ἀντὶ τοῦ τάχους / κρείσσω δίδωσι.

705 **oro**: the second *o* is here long; contrast 694 and see note on 89.

706 **sic**: for this idiomatic form of expression where a wish is made conditionally on the granting of a request see Lewis and Short *s.v. sic* V.1, and cf. Virg. *Ecl.* 9.30 f., 10.4, Ov. *Met.* 8.857 f.

706 **canis**: *cani* is used as a noun qualified by an adjective frequently in poetry, especially by Ovid, e.g. *Met.* 8.568.

707 **ad hunc . . . timorem**: i.e. to fear for the safety of *your* children.

710 **pignora**: this word is common in Augustan poetry and post-Augustan prose and poetry with the meaning of 'dear ones', 'kin'. Although it often has the narrower meaning of 'children' (lines 797, 805) it probably has its wider sense here; cf. Plin. *Ep.* 1.12.3 (*habens*) *filiam, uxorem, nepotem, sorores, interque tot pignora veros amicos.*

711 **hic verus honos**: 'in this is true honour'. *Hic* is here the adverb, as appears from the antithesis with *ibi*, and also from the shade of meaning of *honos*. To have pity on one's loved ones is *pietas*, but it is not *verus honos*; from it comes *verus honos.*

712 **ventosumque decus**: 'fickle renown'. *Ventosus* metaphorically has two shades of meaning: (i) fickle, changeable, e.g. Hor. *Epist.* 1.8.12 *Romae Tibur amem ventosus, Tibure Romam*: (ii) windy, puffed up, vain, e.g. Petr. 2 *ventosa istaec et enormis loquacitas*, Virg. *Aen.* 11.390 *ventosa in lingua*. It is not easy to decide which shade is predominant when the word is applied to glory. In Virg. *Aen.* 11.708 *iam nosces ventosa ferat cui gloria fraudem* there is perhaps an idea of vainglory (cf. Hor. *Odes* 1.18.15); on the other hand Hor. *Epist.* 2.1.177 *ventoso Gloria curru* rather suggests fickleness. But in the only other place in Statius where the word is used metaphorically (*Silv.* 4.4.50 f. *ventosaque gaudia famae / quaerimus*) it clearly means fickle.

712 **titulique in morte latentes**: 'fame that is lost in death', a strange and unnatural phrase. For the sense of *latentes* cf. perhaps *Th.* 6.573 *latuitque in corpore vultus.*

713 **nec timidus . . . parens**: emphatic; 'it is not because of a father's fears that I want to prevail upon you'. Creon says that he does not seek to restrain Menoeceus from fighting for Thebes, but from obeying Teiresias.

714 **per** governs *Danaas acies* as well as *medios enses*; cf. *Th.* 4.607 f., 643 *geminumque nefas miserosque per enses* (on which see A. Ker, *C.Q.*, 1953, p. 7), 5.189, 9.746, 801 f. *vultumque et in ora loquentis / telum immane rotat*, and see Dilke on *Ach.* 2.105.

715 **tremibunda**: 'quivering', cf. Virg. *Aen.* 1.212.

716 **undantem lacrimis siccare cruorem**: 'to staunch the welling blood with my tears'. The expression is taken from Virg. *Aen.* 10.834 *vulnera siccabat lymphis* (cf. Hom. *Il.* 11.267 ἕλκος ἐτέρσετο); cf. *Th.* 1.527 *iuvenes siccati vulnera lymphis*, where Heuvel goes too far in calling the usage an oxymoron. I think there is no intentional play on words: blood is in fact 'dried up' or staunched by cold water.

719 **implicitus**: Barth's *vet. schol.* says *totus totum complectens*. See note on 314.

720 **illis**: sc. *dis*.

721 Cf. Eur. *Phoen.* 991 f. (Menoeceus speaks) ὡς εὖ πατρὸς ἐξεῖλον φόβον / κλέψας λόγοισι. In Euripides his deceit consisted of telling Creon he was going to say farewell to Jocasta before leaving Thebes for safety as Creon had urged.

721 **tacita**: 'hidden', 'deep in his heart', a vague and wide use of the word. Cf. Lucan 4.465, Sil. 15.326, Val. Fl. 1.64. It seems however a very unsuitable adjective here for a deceit wholly dependent on what the speaker says, and it may be that the true reading is *licita*, which Barth's *vet. schol.* clearly had when he glossed with *concessa, pia*. For *licita* (permitted by the gods) cf. *Th.* 5.685, 8.85, 11.123. For the sense cf. Drac. *Orest.* 12 *fraude pia mendax*, Ov. *Met.* 9.712 *pia . . . fraude*, and note on 192.

721 **subit**: see note on 406, and cf. Val. Fl. 2.555 f. *illum torva tuens atque acri lubricus astu / rex subit*, Quint. 4.5.5 *interim vero fallendus est iudex et variis artibus subeundus*.

722 **verosque metus . . . nescis**: 'you do not know the real grounds for fear', i.e. Haemon's fate, 728 f. Mozley is wrong, or incomplete, with 'thy fears are vain'.

724 **vanisque movent**: 'and trouble me with their vanities'; for *vanum* as a noun cf. Hor. *Sat.* 2.2.25 *corruptus vanis rerum*, Tac. *Ann.* 4.59 *vana rumoris*. For **P**'s *vanisque* the other manuscripts have *manesque*, which does not give satisfactory sense.

725 **non si**: *non me moveant si*, cf. Hor. *Odes* 2.14.5.

725-6 **reclusis comminus ex adytis**: 'opening his innermost shrine and coming forth to confront me'; cf. Virg. *Aen.* 3.92 *mugire adytis cortina reclusis*.

726 **insaniret**: see note on 606-7.

727 **unanimi**: a common epithet of sisters and brothers, husbands and wives; see Pease on Virg. *Aen.* 4.8. Statius does not use the rarer form *unanimis*; see note on 547 (*semianimus*).

728 **mihi**: ethic dative, 'my Haemon' (Mozley).

729 f. To the incomplete sentence supply *nostri eripuerunt*; see note on 688.

730 **Argis**: presumably the name of the town is used for the inhabitants (cf. 771 *Thebis nondum credentibus*, *Th.* 8.750 *clamantibus Argis*), though this is a harsh instance (cf. *Th.* 2.201, 213). It is thought that the only probable instance of an adjective *Argus* = *Argivus* (see Servius on *Aen.* 1.24 *derivatio nominis Argivos facit, non Argos*) is the disputed passage in Plaut. *Amph.* 98.

731 **turbaeque ferenti**: 'to the men who are bringing him in'.

732 f. Cf. *Ach.* 2.160 f. *quo nimius staret medicamine sanguis / . . . quid hiantia vulnera claudat.* This disposes of Phillimore's *ungere* for *iungere,* on which Klotz neatly comments *sed haec parva laus in medico.*

733 **iungere**: for the epexegetic infinitive see note on 234. *Doctus* very commonly takes such a construction in poetry, e.g. Hor. *Odes* 1.29.9.

735-6 'his heart was overwhelmed in a black cloud of woe, and set up a turmoil of emotions'. For *caligo* cf. *Silv.* 5.5.52 f. *tu me caligine maesta / obruis,* and Dilke on *Ach.* 2.149 f.

736 **pietas incerta vagatur**: 'a father's love wavers in uncertainty', i.e. his love is torn between Haemon and Menoeceus, both urgently needing him. Mozley's translation quite misses the sense of this passage. For *vagatur* cf. Lucr. 3.1051 f. *urgeris multis miser undique curis / atque animi incerto fluitans errore vagaris*; Pacuv. 302 (Ribbeck) *pertimefactus maerore animi incerte errans vagat.*

737 **discordantque metus**: 'and clashing fears tear at him'.

737 **impellunt credere Parcae**: this phrase is in antithesis, 'but the Fates force him to believe Menoeceus'. The infinitive with *impello* occurs in Livy 22.6.6, Tac. *Ann.* 14.60, and is quite common in poetry (Virg. *Aen.* 1.11, Langen on Val. Fl. 1.674).

739 **belligeri**: see note on 28.

739-40 Statius follows quite closely the phraseology of Virg. *Aen.* 5.456-7 *praecipitemque Daren ardens agit aequore toto / nunc dextra ingeminans ictus nunc ille sinistra.* For *agere aliquem* with ablative of place over which cf. also *Aen.* 10.540 *quem congressus agit campo,* 12.501 f. *quos aequore toto / inque vicem nunc Turnus agit nunc Troius heros.* For *aequor* = *campi planities* cf. Virg. *Geo.* 1.50, 2.105 and Pease on Cic. *De Div.* 1.93 *Aegyptii et Babylonii in camporum patentium aequoribus habitantes.*

740 'Now squadrons of cavalry, now dense-packed infantry'; *cuneus* is often used widely to mean a body of troops, without reference to its original military meaning of a wedge-shaped phalanx. Cf. Veg. *Mil.* 3.19 *cuneus dicitur multitudo peditum, Th.* 8.673, Lucan 7.497.

740 **nunc ille**: for *ille* picking up and emphasising the subject cf. Virg. *Aen.* 1.3, 5.457, 9.479.

741 'and chariots that trample the corpses of their drivers'. For *currus* meaning chariot and horses see Henry (*Aeneidea,* I. pp. 436-7) on Virg. *Aen.* 1.156 *curruque volans dat lora secundo,* A. J. Bell, *The Latin Dual and Poetic Diction,* p. 180; cf. Virg. *Geo.* 1.514 *neque audit currus habenas,* 3.91, *Aen.* 7.163 *domitantque in pulvere currus,* 12.287 *infrenant alii currus,* Lucan 7.570, Sil. 16.366, and line 328. Compare the use of ἅρματα, e.g. Aristoph. *Pax* 902 f. ἅρματα . . . φυσῶντα καὶ πνέοντα, Xen. *Hier.* 11.5 ἅρματα τρέφειν.

741 **funera**: 'corpses', see note on 7.

742 **saxis et turbine crebro**: probably hendiadys, 'with unceasing hurling of rocks' rather than 'with stones and many a whizzing dart' (Mozley). Cf. Virg. *Aen.* 12.531 f. *praecipitem scopulo atque ingentis turbine saxi / excutit.* For *turbo* cf. *Aen.* 6.594 *praecipitemque immani*

turbine adegit, 11.284 *quo turbine torqueat hastam*, *Th.* 6.709, 7.133, 9.867, *Ach.* 2.132.

743 **laxat**: 'breaches', cf. *Th.* 2.418 f. *ceu saepta novus iam moenia laxet / fossor*.

743 **agit turmas**: this has seemed tautological to some critics after line 740; hence Damsté's *furias* (*Mnem.*, 1909, p. 101) which is in no way convincing. The tautology is not objectionable if we take full account of the doubled *idem*, picked up by the doubled *nunc*: after an introductory description of Capaneus' battles outside the walls, Statius brings in a new point (that he is also hurling missiles at the walls) and links it with the old in two chiastic doublets.

743 **in sanguine fumat**: 'reeks in gore', a strange phrase. Cf. *sanguine fumare* of marshes *Th.* 11.81, of iron *Ach.* 1.432, and Virg. *Aen.* 12.338 (*equos*) *fumantes sudore*. Statius' phrase seems to be a conflation of two notions, *fumat sanguine calido aspersus*, and *fumat sudore in mediis caedibus*.

744 'now whirling the winged lead he deals fresh wounds all about'. Cf. Virg. *Aen.* 7.686 f. *pars maxima glandes / liventis plumbi spargit*, 12.51, *Th.* 5.380, *Ach.* 2.155. The use of *spargere* does not imply, as Barth says it does, that several balls of lead were dispatched from the catapult at the same time. For *volucre plumbum* see note on 533.

745 **excusso . . . lacerto**: 'with his arm fully extended', cf. Ov. *Her.* 4.43 *tremulum excusso iaculum vibrare lacerto*, *Pont.* 2.9.57, Lucan 1.424, 4.386 *excussis . . . ferrum vibrasse lacertis*, Sen. *Ben.* 2.6 *interest utrum* (*tela*) *excusso lacerto torqueantur an remissa manu effluant*.

745 **rotat in sublime**: 'sends whirling aloft'.

746 For the ending see note on 635.

747 **hasta**: for the placing of the subject of the main sentence in the relative clause, see note on 807.

747 **recurrat**: 'falls back'.

748 f. For the four dead Argive chieftains, Tydeus, Hippomedon, Amphiaraus, and Parthenopaeus, see note on 12.

749 **Pelopea phalanx**: also of the Argives in *Th.* 7.422 (cf. 2.471).

751 **stare**: probably, as Barth suggests, a military metaphor—'are ready to fight'. Cf. line 252, *Th.* 11.288, 331.

752 **cultus**: 'dress', indicating distinction or nobility.

753 **furit**: this is rare with the dative, but cf. *Th.* 12.444 *cui furitis*? (against whom), Apul. *Apol.* 52 *Thallus sibi tu etiam aliis furis*. (In *Th.* 7.679 *cui furis* means 'for whom you rage'). Compare *saevire*, Ov. *Her.* 4.148 *qui mihi nunc saevit sic tibi parcat Amor*, Tib. 1.2.88 *non uni saeviet*.

755 **frontem cassidis**: the *Thesaurus* (1362.7) quotes *Il.* 16.70 where Achilles says the Trojans are heartened: οὐ γὰρ ἐμῆς κόρυθος λεύσσουσι μέτωπον. Eustathius notes ad loc. ὅρα δὲ καὶ ὅτι μέτωπον ἔφη κόρυθος τὸ πρὸς τῷ μετώπῳ τοῦ Ἀχιλλέως κείμενον.

756 **pius**: 'devoted', vowed to the goddess Pietas (780).

756 **electa murorum in parte**: 'at the chosen part of the wall'. It had to be facing the springs of Dirce where the dragon's den was, cf. Eur. *Phoen.* 931 f., 1009 f., 1315: this would appear to be at the Dircaean

(Crenaean) gate with which Menoeceus is elsewhere associated in Statius (see note on 651). Pausanias however (9.25.1) says Menoeceus' tomb was near the Neistan gate, and in Aeschylus (*Sept.* 457-79) Megareus—probably the same as Menoeceus, see note on 650 f.—defends the Neistan gate. See note on 921 for the variation in the tradition about the gates.

757 Cf. the devotion of Decius, Livy 8.9.10 *conspectus ab utraque acie, aliquanto augustior humano visu, sicut caelo missus piaculum omnis deorum irae.*

759 **manifestus . . . nosci**: for the epexegetic infinitive cf. Tac. *Ann.* 2.57 *dissentire manifestus, Dial.* 16 *manifestus est . . . accingi* (where see Gudeman), *Th.* 3.42 *dubiusque notari,* and note on 234.

760-1 'with a mighty cry turned all eyes upon himself, and bade the war be still'. *Profundo* here has in addition to its normal meaning of 'deep' or 'loud' a suggestion of the superhuman, cf. Hor. *Odes* 4.2.7 f. *immensusque ruit profundo / Pindarus ore.* For *convertere campum* = *convertere in se oculos militum* cf. Livy 45.20.4 *Rhodiorum maxime legati civitatem converterunt*; and compare somewhat easier phrases like Livy 26.50.1 *quacunque incedebat, converteret omnium oculos.* See *Thes. L.L., s.v.,* 860, 27 f. Mozley here wrongly gives 'stilled the clamours of the field', apparently taking *clamore* as ablative of separation.

761 **iussitque silentia bello**: for the construction cf. *Th.* 7.32 f. *pacemque iubebo / omnibus.*

763 For *indulgere* with the infinitive cf. *Th.* 1.500, 9.317, 11.738 and note on 221.

764 'the joys which I have covenanted for and bought with all my lavish life-blood' (Mozley). For *toto sanguine* cf. *Silv.* 1.2.170, *Th.* 2.561, and Damsté, *Mnem.,* 1908, p. 363. For *emere* cf. Virg. *Aen.* 9.206, Ov. *Am.* 2.10.32 *aeternum sanguine nomen emat.*

765-6 'capture Lerna and hurl against her her base remnants'. Statius follows Virg. *Aen.* 5.804 f. *cum Troia Achilles / exanimata sequens impingeret agmina muris.* Cf. *Th.* 7.28.

766 **reliquias**: cf. Virg. *Aen.* 1.30 *reliquias Danaum.* For the scansion see Bailey's Lucretius, *Proleg.* p. 132.

766 **confixaque terga foventes**: 'as they bathe their wounded backs' (in the water of the river). *Fovere* is a medical term for bathing a wound, cf. Virg. *Aen.* 12.420.

767 **Inachus . . . pater**: the river-god, see note on 207.

768 **conubia**: see note on 62.

769 'if I your approved victim have found favour with you'. The reading *placita* found in a few manuscripts is perhaps preferable to the majority's *placida,* though Lactantius may be right when he glosses *placida* as *quae non repugnavi* (cf. *non attonitis auribus*), i.e. 'your willing victim'.

770 **non attonitis**: 'unfrightened'.

771 **hausi**: see note on 596; here *animo* is to be understood rather than *auribus.*

772 'render these gifts to Amphion's dwellings in my stead'.

775 **dedignantem artus**: see note on 350, and cf. *Th.* 8.738 f. (Tydeus dying) *odi artus fragilemque hunc corporis usum / desertorem animi.*

775 **maestamque teneri**: sc. *in corpore.* For the epexegetic infinitive see note on 234, and cf. Sil. 9.223 f. *ferro vivere laetum / vulgus.*

776 **arripit**: 'tears at', a very extended use of the word. For the construction cf. *Th.* 9.844 f. *turbatos arripit ense / Arcadas.*

776 **uno quaesitam vulnere rumpit**: 'finding it rends it with a single thrust'. For *quaesitam* cf. Ov. *Her.* 7.13 f. *quaerenda per orbem / altera, quaesita est altera terra tibi.* Lactantius is curiously wrong here with (*quaesitam*) *aut a superis aut a Thebanis pro salute sua.* For *rumpit* cf. Ov. *Met.* 6.251 *intima fatifero rupit praecordia ferro.* For the use of *anima* with a verb normally having a corporeal object cf. *Th.* 2.9 *transabiit animam cognatis ictibus ensis.*

777 f. The alliteration of *s* is very marked in this and the following lines.

777 Cf. Dracontius, *De Laud. Dei* 3.264 (of Menoeceus) *Thebanos proprio perfudit sanguine muros*; for *moenia lustrat* ('purifies the walls') cf. *Th.* 11.670.

777 Barth, whose indignation against Statius rises as this book draws to its close (see on 917) comments: *Mirum quomodo arrepta et uno vulnere rupta* (*Papiniane loquimur*) *anima, tantum morae dederit Menoeceo, ut istud lustramen perageret. Puer annorum XIII margini Bernartianae Editionis adscripseram haec verba: Ride ineptias declamatorias, fere contra sensum communem euntes.*

780 For the personification see note on 633; for Pietas in particular cf. line 597 and *Th.* 11.457 f. where the goddess is described. Statius links Pietas with Astraea, cf. *Silv.* 1.4.2, 3.3.1, 5.2.92, 5.3.89, and compare Ov. *Met.* 1.149-50. Here however she is rather more definitely defined (cf. 756). Like Virtus, Pietas had temples at Rome.

781 **olim**: 'long since', see note on 362.

782 **ante Iovem**: 'is in the presence of Jupiter'; for the omission of *est* see note on 3.

782 **apicem**: 'crown of light', see 637 and 665.

783-826 *Lamentation of Eurydice for her son Menoeceus.*

The lament of Menoeceus' mother is closely based in concept on the lament of Euryalus' mother in Virg. *Aen.* 9.473 f. It begins very rhetorically, with complaints and protestation; then the tone changes momentarily (802-3) as she blames Menoeceus himself and his martial spirit, but returns again to re-echo the earlier part of the speech (cf. 804 with 795, 805 f. with 796 f.) in its indignation. This section concludes with the memorable phrase *et de matre nihil,* and the remaining lines are quieter, more resigned, with a superb touch of simple pathos as she says *ast egomet Danaos Capaneaque tela verebar.*

The picture of her inconsolable grief is not unlike that of Dido in *Aen.* 4.534 f. The closing scene, the simile of the tigress, again shows the vivid pictorial powers of Statius. The primary point of comparison is the grief of a mother's bereavement, and there are no subsidiary similarities

such as is often the case in a Virgilian simile; it is Homeric in that it moves by means of its point of comparison into another world with which it is then intensely occupied; cf. the next simile at 864 f.

783 f. In the *Phoenissae* of Euripides (1310 f.) it is Creon who brings in his son's body.

784-5 'for the company of the Argives had of its own accord drawn back in reverence'. These words explain *nullo sudore receptum.* For *Tantalidum,* which is strangely taken by Kohlmann and Klotz from *Tantalis* instead of from *Tantalides,* see J. P. Cooke, *C.P.*, 41, 1946, 102 f. For the descent of Adrastus from Tantalus see Heuvel on *Th.* 1.245.

786 **favoribus**: 'acclamations, praises'; the plural is very rare and does not occur earlier than this passage.

787 **concinitur**: 'he is acclaimed', cf. Ov. *A.A.* 1.507 f. *Cybeleia mater / concinitur Phrygiis exululata modis,* Hor. *Odes* 4.2.33 *concines maiore poeta plectro / Caesarem, Silv.* 1.2.16.

787-8 Menoeceus will be regarded as the real founder of Thebes (through having saved her), even more so than Cadmus her actual founder and Amphion (873) who built her walls. For this use of *conditor* cf. Sil. 14.681 (Marcellus and Syracuse) *servando condidit urbem,* Man. 1.784 f. (Camillus and Rome), Claud. *In Eutr.* 2.82 f. (Eutropius and Rome) *tertius . . . conditor,* and cf. *Silv.* 4.3.72.

788 **hi sertis, hi veris honore soluto**: 'some with garlands, some with loose flowers, the glory of spring'. All recent editors have accepted *solutos,* a conjecture of Peyraredus and Heinsius found by Garrod in his 15th century manuscript **A**. But J. P. Cooke (*C.P.* 41, 1946, 147 f.) has shown fully that the explanation given for *soluto* in the Delphin edition —*in serta non ligato*—is correct. He points out that the balance *hi . . . hi* calls for a contrast between the two groups such as does not exist between *sertis* and *veris honore* unqualified by an adjective, since the *serta* would also be flowers. He quotes Ov. *Fast.* 2.539 *violaeque solutae* (where see Frazer), and some very significant passages from Apuleius (*Met.* 4.29 *floribus sertis et solutis,* 2.16 *rosa serta et rosa soluta,* 10.32). The flowers in this passage are probably roses: Lactantius says *apertis rosis,* but *apertis* seems unsatisfactory for *soluto.*

788 **veris honore**: cf. Virg. *Geo.* 2.404 where the *honor* (glory) of a tree is its leaves, Hor. *Odes* 2.11.9 f. *non semper idem floribus est honor / vernis, Odes* 1.17.16, *Sat.* 2.5.13, *Th.* 7.225 f., and notes on 8-9, 255-6, 327, 642-3.

789 **accumulant artus**: 'heap his limbs', cf. Virg. *Aen.* 6.884 f. *purpureos spargam flores animamque nepotis / his saltem accumulem donis.*

789 **patriaque in sede**: 'in the abode of his fathers'. Mozley is wrong with 'tomb': in *Th.* 12.60 f. Statius describes the burning of Menoeceus' body on the pyre.

791 **hic**: 'now at last', 'at this point'. Anger against Teiresias dominated Creon while the others were there, but when they were gone he broke down. Compare his anger in *Th.* 11.262 f., especially 264-7 *urit fera corda Menoeceus; / nulla patri requies, illum quaeritque tenetque; / illum sanguineos proflantem pectore rivos / aspicit et saeva semper de turre cadentem,* and

288-91 *'an in pugnas alium iubet ire profanus | Tiresias iterumque meos oracula nectit | in gemitus? quid enim misero super unicus Haemon? | ille iube subeat.'*

791 **lacrimabilis**: 'tearful'. The active meaning is rare, but cf. *Silv.* 3.1.142; for further references see my note on Virg. *Aen.* 3.39, and for a full treatment E. Löfstedt, *Verm. Stud.*, pp. 84 f.

792 **congemit**: 'groaned deeply', not 'joins in the lament' (Mozley); there is a contrast between public *laudes* and *laeti favores*, and private grief.

792 **matri**: in Soph. *Ant.* 1303 Megareus (see on 650 f.) died before his mother Eurydice, but in Eur. *Phoen.* 988-9 Menoeceus was orphaned in babyhood and brought up by Creon's sister Jocasta.

793-4 'Was it to be an expiation for cruel Thebes, my illustrious boy, and to be a doomed creature that I nurtured you?' Cf. Ov. *Met.* 13.514 f. (Hecuba lamenting the death of Polydorus), especially 516 *inferias hosti peperi*; Sen. *Agam.* 162 f. (Clytemnestra speaking of Iphigenia) *pudet doletque! Tyndaris caeli genus | lustrale classi Doricae peperi caput,* Lucan 6.785 f. *vidi Decios natumque patremque | lustrales bellis animas.*

794 **vilis ceu mater**: 'like some low-born mother', though in fact she was *inclita* like her son. Lactantius explains the reference thus: *lustrare civitatem humana hostia Gallicus mos est. Nam aliquis de egentissimis proliciebatur praemiis, ut se ad hoc venderet.* See also Servius on *Aen.* 3.57 *Tractus est autem sermo ex more Gallorum: nam Massilienses quotiens pestilentia laborabant, unus se ex pauperibus offerebat, alendus anno integro publicis et purioribus cibis. Hic postea ornatus verbenis et vestibus sacris circumducebatur per totam civitatem cum exsecrationibus, ut in ipsum reciderent mala totius civitatis, et sic proiciebatur.* Compare Creon's words in *Th.* 11.283-6 *at tu—pudet—hostia regni, | hostia, nate, iaces, ceu mutus et e grege sanguis, | ei mihi! primitiis ararum et rite nefasto | libatus iussusque mori.* On the whole subject of the scape-goat (called φαρμακός) see Farnell, *Cults of the Greek States*, IV, 270 f., and Pauly-Wissowa, *R.E.*, *s.v. Thargelia*, 1287 f., especially 1295.

796-7 'I have not in monster-bearing union brought shame on children returning to me, nor—ill-omened wretch—got myself grandchildren by my son.' I have retained *notavi*, the reading of most manuscripts (**P** has *natavi*) against *novavi* (a few manuscripts, and recent editors). Even if *novavi* could mean *inaudito modo procreavi* (so Imhof), little sense can in this case be made of *revoluta*. For the subject-matter and use of *revoluta* cf. Sen. *Oed.* 238 (of Oedipus and Jocasta) *maternos iterum revolutus in ortus, Th.* 1.235 (of Oedipus and Jocasta) *proprios—monstrum!—revolutus in ortus* (where see Heuvel's note), *Th.* 4.630 f. For *nepotes* cf. Sen. *Phoen.* 136 f. *uno avia* (sc. *Jocasta*) *partu liberos peperit viro | sibi et nepotes.*

796 **monstrifero**: see note on 28.

798 **quid refert?**: 'what is my gain?' Cf. Ov. *Her.* 6.137, 16.211, *Fast.* 3.495, *Met.* 13.268.

800 **demus**: deliberative subjunctive. See A. Ker, *C.Q.*, 1953, p. 9, whose punctuation I have followed.

800 **fulminis auctor**: a disputed phrase. There are three possibilities:

(i) the old commentators and translators take it as Jupiter the thunderer, as does the *Thesaurus*. The objection to this is in the word *auctor: fulminis iaculator* (*Th.* 12.562) is a much easier phrase, and the commoner *auctor teli* has reference to a particular occasion, not a general characteristic. (ii) E. H. Alton, *C.Q.*, 1923, p. 176 argues that the taunt is meant for Teiresias, author of the 'shock' or 'blow' (cf. line 618, and *Silv.* 2.1.30, 5.5.50: for other figurative uses of *fulmen* in Statius cf. *Silv.* 3.3.158, *Th.* 12.199, and *Th.* 9.218, 286). (iii) Mozley and A. Ker, *C.Q.*, 1953, p. 9 take the reference to be to Jupiter, author of the 'shock' or 'blow'. The first of these three renderings seems the best: it is most in keeping with the general tone of the speech (cf. *Th.* 1.79 f., Lucan 7.447 f., Virg. *Aen.* 4.208 f.), and may also be taken as a prophetic reference to Capaneus' death caused by Jupiter's thunderbolt (see lines 889, 920, *Th.* 11.1 f. *postquam magnanimus furias virtutis iniquae / consumpsit Capaneus exspiravitque receptum / fulmen*). For *auctor* we may perhaps compare Ov. *Met.* 4.257 f. (of Phoebus) *auctor / lucis*.

801 **Oedipodionii**: cf. Lucan 8.407 *Oedipodionias . . . Thebas*, with Postgate's full note on such 'massive polysyllables' at the beginning of a line. Compare line 647.

803 **exstinguere matrem**: cf. Virg. *Aen.* 4.682 (Anna to Dido) *exstinxti te meque soror.*

804 **sacra**: 'accursed', cf. Virg. *Aen.* 3.57 *auri sacra fames* (with my note), *Th.* 2.442 *sacer ille senex*. See A. Klotz, *A.L.L.*, 15, p. 410, where he argues that this meaning of *sacer* is an archaism long disappeared from the colloquial language.

805 Cf. Virg. *Aen.* 8.138 f. (Mercury) *quem candida Maia / Cyllenae gelido conceptum vertice fudit.*

805 **male**: 'to my sorrow', cf. *Th.* 7.179, Ov. *Met.* 2.148.

807 For the subject of the main sentence placed in the relative clause cf. 746 f., *Silv.* 1.3.88 f., 2.2.80 *quaeque ferit curvos exserta Megalia fluctus.* For the unfinished sentence see note on 688; in this instance however it is not so much an aposiopesis as a change of construction in the middle of the sentence.

807 **effloruit**: 'blossomed'; the dragon's teeth were the seeds, and the armed warriors the crop. See notes on 612, 663, and cf. Ov. *Met.* 3.110 *seges clipeata virorum.*

808 **animi tristes**: 'his grim (unfeeling) courage'.

809 **et de matre nihil**: cf. *Silv.* 1.2.272 f. *multum de patre decoris / plus de matre feras.*

810 **Fatis nolentibus**: cf. Virg. *Aen.* 4.696 f. *nam quia nec fato merita nec morte peribat / sed misera ante diem*, with Pease's full note *ad loc.*

812 **haec**: 'this hand of yours'.

813 **vidĕn**: according to Servius on *Aen.* 6.779 Virgil followed Ennius in the scansion *vidĕn*. See Norden *ad loc.*, and cf. Cat. 62.8, Tib. 2.1.25. The scansion as a pyrrhic is common in the comedians, and seems to suggest that when an enclitic attached to a word was elided the original accent was retained, or could be retained (see note on 372). It would be difficult to account for the shortening if the accent had been *vidésn(e)*.

See Lindsay, *C.R.*, 1891, p. 376, *The Latin Language*, p. 163, *Early Latin Verse*, pp. 34 f.

813 **iugulo consumpserit ensem**: 'buried his sword to the hilt in his throat'. For the sense see note on 435-6. For the use of *consumo* cf. *Th.* 12.745 *ferrum consumpsit pectore Phyleus*, and (a somewhat similar though even bolder use) *Ach.* 1.879 *iam clipeus breviorque manu consumitur hasta* (with Dilke's note); and see notes on 171, 563.

814 Cf. Claud. *Bell. Goth.* 601 f. *altius haud umquam toto descendimus ense / in iugulum Scythiae.*

815 For this form of past potential sentence or past unfulfilled condition ('she would have been speaking still, but her companions led her away') see note on 937.

816 **abducunt comites**: cf. Virg. *Aen.* 9.500 f., the lines which follow the speech of Euryalus' mother, of which Eurydice's speech has been reminiscent; and *Aen.* 4.391 f.

816-7 **perosam solantes**: 'hating those who comfort her'.

817-8 **eruta multo ungue genas**: 'her cheeks deeply scarred by her nails'. For the Greek construction see note on 619, and for the use of the verb cf. Ov. *Met.* 12.477 *missa latus eruit hasta*, Prop. 4.5.16 *cornicum immeritas eruit ungue genas* (where however *genas* of course means 'eyes'). For the use of *multus* see note on 42.

818-9 'She does not look towards the light of day, or heed words of entreaty, or move at all her gaze that is fixed on the ground'. There is a slight zeugma in *respicere diem et verba.*

819 **tellure relictos**: a very strange phrase, where perhaps the shade of meaning which Statius wishes to convey by *relictos* is that she has foresworn the sight of anybody or anything. For another strained use of *relictus* see note on 306-8.

820 **iam vocis iam mentis inops**: for the genitive, see note on 356; for the phrase cf. *Th.* 11.152 *inops animi* (Virg. *Aen.* 4.300).

820 f. For the simile cf. Ov. *Met.* 13.547 f. (Hecuba bewailing Polydorus, a passage with which similarities have already been noted) *utque furit catulo lactante orbata leaena* . . ., Val. Fl. 3.737 f. *non aliter gemitum quondam lea prolis ademptae / aegra dedit.* Neither of these however is close to Statius' phraseology, and the description of the tigress's grief seems to be original; cf. 414 f. For similes of tigresses and the use of place-names from the area of Scythia see on 288 f., and cf. *Th.* 4.315 f., 5.203 f.

822 'licks their traces on the warm rock'.

823 **nusquam irae**: 'gone is her anger', see note on 29.

823 **sedit**: cf. Sil. 10.623 *his dictis sedere minae*, Virg. *Aen.* 6.407 *tumida ex ira tum corda residunt.*

823 **rabidi**: this is a conjecture of Vollmer supported by Housman for **P**'s *rapidi*: the rest have *rabies.*

824 **eunt praeter**: 'pass near her', an emphasis different from *praetereunt.*

825-6 'for where are they for whom she should feed her dugs, or, long-awaited, heap up the abundant prey?' (Mozley). For *exspectata* cf.

Virg. *Aen.* 2.357 f. *catulique relicti / faucibus exspectant siccis* (*lupos*). It is very noticeable how the simile develops so that it is irrelevant to the point of comparison: Menoeceus' mother is like the tigress in her sorrow at bereavement, but the tigress's restraint from her usual savagery illustrates no similarity but intensifies the impact of the tigress's world.

827-836 *The poet invokes the Muses to help him sing of the great deeds of Capaneus.*

827 f. Capaneus is 'the giant in whom the ὕβρις of the assailants takes its most daring and impious course, the Goliath or Mezentius of the story' (Jebb). He is mentioned in Homer, no doubt figured in the cyclic *Thebaid*, and is powerfully portrayed in Greek tragedy: cf. particularly Aesch. *Sept.* 423 f.

Καπανεὺς δ' ἐπ' Ἠλέκτραισιν εἴληχεν πύλαις,
γίγας ὅδ' ἄλλος τοῦ πάρος λελεγμένου
μείζων, ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ,
πύργοις δ' ἀπειλεῖ δείν', ἃ μὴ κραίνοι τύχη.
θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς
Ἔριν πέδοι σκήψασαν ἐμποδὼν σχεθεῖν.
τὰς δ' ἀστραπάς τε καὶ κεραυνίους βολὰς
μεσημβρινοῖσι θάλπεσιν προσῄκασεν·
ἔχει δὲ σῆμα γυμνὸν ἄνδρα πυρφόρον
φλέγει δὲ λαμπὰς διὰ χερῶν ὡπλισμένη.
χρυσοῖς δὲ φωνεῖ γράμμασιν "Πρήσω πόλιν".

and Eur. *Phoen.* 1172 f.

Καπανεὺς δὲ πῶς εἴποιμ' ἂν ὡς ἐμαίνετο;
μακραύχενος γὰρ κλίμακος προσαμβάσεις
ἔχων ἐχώρει, καὶ τοσόνδ' ἐκόμπασε,
μηδ' ἂν τὸ σεμνὸν πῦρ νιν εἰργαθεῖν Διὸς
τὸ μὴ οὐ κατ' ἄκρων περγάμων ἑλεῖν πόλιν.
καὶ ταῦθ' ἅμ' ἠγόρευε καὶ πετρούμενος
ἀνεῖρφ' ὑπ' αὐτὴν ἀσπίδ' εἱλίξας δέμας,
κλίμακος ἀμείβων ξέστ' ἐνηλάτων βάθρα.
ἤδη δ' ὑπερβαίνοντα γεῖσα τειχέων
βάλλει κεραυνῷ Ζεύς νιν· ἐκτύπησε δὲ
χθών, ὥστε δεῖσαι πάντας· ἐκ δὲ κλιμάκων
ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη,
κόμαι μὲν εἰς Ὄλυμπον, αἷμα δ' ἐς χθόνα,
χεῖρες δὲ καὶ κῶλ' ὡς κύκλωμ' Ἰξίονος
εἱλίσσετ'· ἐς γῆν δ' ἔμπυρος πίπτει νεκρός.

Cf. also Eur. *Supp.* 496 f., *Phoen.* 180 f., 1128 f., Soph. *Ant.* 134 f., *O.C.* 1318 f., Paus. 9.8.7, and Kate, pp. 105 f. For a very different account of him (by Adrastus) cf. Eur. *Supp.* 860 f.

Statius' portrayal of this grandiose hero (see notes on 259, 485) is

maintained at the highest possible pitch of hyperbole and extravagance, arousing the wrath of Barth, who says (on 831) 'cogitanti autem mihi subit opinari vix ullum poetam stultiora finxisse quam sunt hic sequentia Papinii commenta. Quae si excutere voles, facile communi sensu hominem caruisse invenies ipsum, et lectores pro paris stultitiae hominibus fere habuisse'. Such a passage as this, he says, is typical of the age of Domitian, and explains why Statius is never mentioned by Martial, 'homo candoris alioquin eximii et salis multi, nec dubius talium irrisor'. See also note on 917.

The study of the passage is of the greatest interest from a literary point of view, because it is one of the best examples of a style of writing which was in favour in the Silver Age but which since has much more often been regarded as excessive to the point of absurdity. Clearly Statius, making a new invocation here in much more striking language than at lines 628-31, felt that this was to be one of the most impressive passages in his poem; and if once the conventions can be accepted (never an easy thing for those who are out of sympathy with them), his hyperbolical picture is exceptionally well drawn. See Intro. p. xvii.

827 The transition is: so much of earthly fighting, now I must sing of Capaneus' superhuman exploits.

827 For the line ending see note on 635.

828 'Capaneus must be raised high to fight hand-to-hand against the star-studded sky.' This rendering gives a normal, if somewhat elliptical, meaning to *comminus* and a good contrast with the *hactenus* clause; cf. 837 *iam sordent terrena viro*, 849 f., and 898 *mediis Capaneus auditus in astris*. This use of *tollendus in axis* (not metaphorically but literally) is somewhat unusual, but for the idea of the poet causing or doing the action which he describes cf. the very similar type of expression in the invocation to the *Achilleid* (1.4-7). Lactantius explains *tollendus* as *carminibus altius efferendus*, which suggests a metaphorical meaning for *tollendus*; but this gives no contrast with the preceding episode describing how the dead Menoeceus is raised to the stars, and is very unsuitable for the great enemy of the gods. It also makes it necessary to take *comminus* to mean 'straightway', with which Lactantius and the *Thesaurus* seem to concur; see Servius on *Geo.* 1.104, where he says that it was a provincialism in Cisalpine Gaul. There is however no sure instance of this meaning in hexameter poetry, and here it would be at best redundant.

828 **astrigeros**: see notes on lines 28 and 47.

830 **Aoniis . . . lucis**: the adjective *Aonius* refers to Mount Helicon in Boeotia, the mountain of the Muses; cf. *Ach.* 1.10 *neque enim Aonium nemus advena pulso*.

830 **amentia**: 'furor poeticus' (Lactantius).

831 f. 'whether that madness of his was sent from deepest Hell, and the Stygian sisters following the banner of Capaneus rushed to arms against Jupiter, or whether it was valour that surpassed all bounds . . .'

831-2 **profunda . . . nocte**: cf. *Th.* 8.143 f. *vidi ipse profundae / noctis iter*, Virg. *Aen.* 4.26 *pallentes umbras Erebi noctemque profundam*.

833 The meaning is that Capaneus was perhaps the instrument of the

Furies, like Rufinus in Claudian. Mozley's translation 'dogged the banner of Capaneus and forced him to the assault against Jove' does not render the Latin.

833 **Stygiae . . . sorores**: the Furies, cf. *Th.* 11.415 (Megaera and Tisiphone).

834 **virtus egressa modum**: cf. the *virtus iniqua* of Capaneus, *Th.* 11.1, and Turnus in Virg. *Aen.* 10.502. For this sense of *egredi*, common in Silver Latin, cf. *Th.* 6.33 *planctusque egressa viriles.*

834 **gloria praeceps**: 'headlong love of renown'. Cf. Virg. *Aen.* 9.685 *praeceps animi, Th.* 5.358, 12.765 *praeceps amentia, Th.* 11.530 f. *praeceps . . . ira.*

835 **magnae data fama neci**: 'the fame accorded to a glorious death'; for *magnus* = glorious cf. *Th.* 9.491 *magnae copia mortis,* Val. Fl. 1.769 *magnos obitus. Fama* occurs only in late manuscripts; the rest have *fata,* which makes no sense, nor does *magnae data fata necis* (Klotz) carry conviction. Mozley's objection to *fama,* that it merely repeats the idea of *gloria praeceps,* is not quite true. *Gloria praeceps* does not necessarily concern itself with the possibility of dying, whether gloriously or otherwise.

835-6 **laeta . . . principia**: 'success that goes before disaster' (Mozley).

836 'the anger of the gods that lures mortals on'. Lactantius glosses *blandae* as *sero venientes*: Garrod is surely wrong in suspecting that he was glossing some reading other than *blandae.* For the thought cf. Juv. 13.100 *ut sit magna tamen certe lenta ira deorum est,* with Mayor's note.

837-882 *Capaneus wearies of earthly battles and climbs aloft to the battlements of Thebes. He is attacked with all kinds of weapons, but he continues to climb, and finally towering above the walls hurls pieces of them down at the town.*

837 **sordent terrena**: 'earthly battles seem paltry', cf. Virg. *Ecl.* 2.44, Hor. *Epist.* 1.11.4, Drac. *Rom.* 8.66 *sordent arva viro post iurgia tanta deorum.*

838 **olim**: 'long since', see note on 362.

840 **metitur**: 'surveys', cf. Ov. *Her.* 10.28 *aequora prospectu metior alta meo, Th.* 6.263.

841-2 'and carries to make his way skywards (a ladder of) countless rungs, enclosed between two trees'. For Capaneus' ladder cf. Eur. *Phoen.* 1173 f., 1178 (quoted on 827 f.): his phrase κλίμακος προσαμβάσεις is from Aesch. *Sept.* 466 (of Eteocles' ladder), cf. also *Phoen.* 489; in Eur. *Supp.* 497 the phrase used is κλιμάκων ὀρθοστάτας. The conjecture of Wernsdorf supported by Vollmer, *Rh. Mus.*, 1896, p. 34, *clausos,* now has the support of **δ**; the reading of the others, *clausus,* is explained by Imhof as meaning that Capaneus had his arm through the rungs to carry the ladder, but this fits the sense of the verb less well. Barth thinks that Capaneus had his head through the rungs, and quotes Ov. *Met.* 14.650 *induerat scalas.* For *gemina arbor* = two trees (a common use of *geminus* in Statius) cf. *Th.* 7.107 *geminum mare, Th.* 11.57, 114. For the Greek accusative *latus* see notes on 619, 233.

842 **iter**: Lactantius quotes Pomponius *tum prae se portant ascendibilem semitam / quam scalam vocant.* For the phrase cf. Ov. *Fast.* 2.252 (*corvus*) *aerium pervolat altus iter.*

843 f. The emblem of Capaneus' shield in Aesch. *Sept.* 431 f. (quoted on 827 f.) was a man carrying a torch with the words πρήσω πόλιν; cf. 925 f. Compare also Virg. *Aen.* 9.521 f. *parte alia horrendus visu quassabat Etruscam / pinum et fumiferos infert Mezentius ignis.*

843 **multifidam**: see note on 158, and cf. Ov. *Met.* 7.259 *multifidasque faces,* Sen. *Med.* 111 *multifidam iam tempus erat succendere pinum, Th.* 3.142 *multifida attollens antiqua lumina cedro.* The casing of the torch was made of laths of oak bound together; it would be filled with pitch or some other inflammatory material.

844 **clipeoque . . . ignis**: 'a fire burns bright on his shield', a reflection on the shining surface.

845 f. Capaneus chooses the very place of Menoeceus' devotion for his assault, to show that the oracles of the gods are worthless. See note on 921. For his contempt for the gods in general see notes on 259, 485, 827 f.; and for Apollo and his oracle in particular cf. *Th.* 3.611 f., 648 f.

848 **alterno . . . gressu**: 'step by step'.

848 **captiva**: Barth's *vet. schol.* has *non re ipsa sed ex voto et persuasione Capanei.*

849 f. 'like the Aloidae, as the heavens saw them in the midst of the clouds, when the wicked earth reared itself high to look down on the gods, when mighty Pelion was not yet joining in and already Ossa was reaching the trembling Lord of Thunder'. The meaning is that with Mt. Pelion still held in reserve the giants already have reached as high as heaven. For a full account of the treatment by the Roman poets of the story of the giants Otus and Ephialtes (sons of Aloeus) piling Ossa on Olympus and Pelion on Ossa see A. Zingerle, *Zu späteren lateinischen Dichtern,* II, Innsbruck 1879, pp. 40-7. Cf. especially Hom. *Od.* 11.315 f., *Silv.* 3.2.65; for different arrangements of the mountains cf. Virg. *Geo.* 1.281 f., Hor. *Odes* 3.4.51 f., and A. G. Lee on Ov. *Met.* 1.155. The spurious lines at *Th.* 6.719-21 may have been concocted from this passage.

853 **fatorum in cardine summo**: 'at the supreme turning-point of fortune'; cf. Virg. *Aen.* 1.672 *haud tanto cessabit cardine rerum* on which Servius quotes the proverb *res in cardine est,* Val. Fl. 5.19 f. (*noster labor*) *cardine summo / vertitur,* Quint. 5.12.3, 12.8.2.

854 **lues**: cf. *Th.* 11.274 *ceu caelo deiecta lues,* Lucan 2.200.

854 **urbi**: *sc. esset* or *adesset*; see note on 232 f. **P** has *urbi,* the rest *urbem,* governed by *subiret,* but this spoils the movement of the sentence.

855 **Bellona**: cf. *Th.* 4.5 f. *prima manu rutilam de vertice Larissaeo / ostendit Bellona facem, Th.* 9.297, Virg. *Aen.* 8.703, Lucan 7.568, Sil. 5.220 f. She is often identified with Enyo, and is the sister of Mars (Lact. on *Th.* 5.155); the adjectives *sanguineus* or *cruentus* are applied to her whip, her hair, her clothes, her torches.

856 f. For these weapons used by the Thebans against their Argive assailants cf. Eur. *Phoen.* 1141 f.

857 **roboraque**: 'timbers', 'stakes', cf. 532.

857 **validas fundae Balearis habenas**: 'the mighty thongs of the Balearic sling'; cf. Virg. *Geo.* 1.309, *Aen.* 11.579, Ov. *Met.* 2.727 f., Lucan 1.229, 3.710, Val. Fl. 5.608, Sil. 5.193, *Ach.* 2.134 *flexae Balearicus actor habenae*. For the anachronism see note on 153.

858 'for what hope could they place in javelins or arrows that roam aloft?' The point is that such missiles would be too feeble and insignificant to dislodge Capaneus; it is a violently exaggerated idea.

858 **caeloque vagis**: cf. *Th.* 6.725 *vaga tela*. The image perhaps is of the high looped trajectory of an arrow, though it is hardly applicable to shooting downwards.

859 'indeed they furiously hurl missiles from siege-engines, and attack him with masses of masonry'. *Verum* indicates the contrast between the huge missiles of this line, and those of the preceding lines.

859 **tormenta**: 'missiles from siege-engines'; this meaning is common, cf. *Th.* 9.145 f.

859 **rotant**: the verb, as in 534, is used somewhat loosely with heterogeneous objects.

860 f. Cf. Eur. *Phoen.* 1177 f. (quoted on 827 f.).

861 **vacuoque sub aere pendens**: 'suspended aloft in the empty air'; for *vacuus aer* cf. Virg. *Geo.* 3.109, Hor. *Odes* 1.3.34.

862-3 'as if he were planting his steady footsteps firmly on the ground, he presses on and comes nearer through a mighty barrage of falling missiles'.

864 f. This is an unexpected simile: Capaneus' steady progress through the missiles till he finally reaches his goal is compared with a river's steady pressure on an old bridge till it finally sweeps it away.

864 **incumbens**: 'pressing against it', see note on 149.

867 **sentit enim**: for brief parentheses of this kind, see note on 69. The personification of the river is a conceit typical of Statius.

867 **salo**: used also in *Th.* 9.463 of a river, to emphasize its surge.

868 **aegram**: for *aeger* applied to inanimate things cf. *Th.* 12.712, 4.702: here however Statius continues the personification of the battle between the river and the bridge.

873 f. 'Are the citadels of Amphion so insignificant then? For shame! Are these the willing walls that followed an unwarlike song, are these the long established lying legend of Thebes?' For *humilesne* some late manuscripts read *haene illae*, which may be right: Barth tells us that his *codex optimus* read *haene illae* glossed by *tam humiles*, which would account for the corruption. I have hesitated however to abandon a reading so well attested, and by adopting a different punctuation have restored some force to Capaneus' words, and removed some of Housman's objections to the sentence (*C.Q.*, 1933, p. 69). Housman accepts Peyraredus' *artes*, and construes *hine muri qui faciles secuti sunt Amphionis humiles artes carmenque imbelle*; but this deprives the sentence of its force. The coordination of *faciles* with *carmen imbelle secuti* remains very difficult, and can only partly be mitigated by regarding *faciles* as sufficiently emphatic to be a clause on its own rather than an adverbial qualifier of *secuti*. For *facilis* = yielding, willing, compliant, cf. Val.

Fl. 1.151 with Langen's note. For the walls of Thebes building themselves to Amphion's music see 787, *Th.* 2.454 f., 8.232 f., Hor. *Odes* 3.11.1 f., *Ars Poet.* 394 f., Prop. 3.2.3 f., Sil. 11.443 f., Sen. *Phoen.* 566 f.

876 **et quid tam egregium prosternere**: 'what is so splendid in laying low . . .?' *Quid tam* is Bentley's conjecture (see his note on Hor. *Sat.* 2.3.283) for the manuscript reading *quidnam*. Cf. Virg. *Aen.* 11.705 f. *quid tam egregium, si femina forti / fidis equo?* (where Peerlkamp *ad loc.* supports Bentley).

877 f. Cf. Hom. *Il.* 12.397 f.

877 **gressu**: = *pede*, cf. *Silv.* 2.3.11.

878-80 For Statius' use of words in a rare sense (*cuneos, restruit, frena, dissaepto*) see note on 47.

878 **molibus obstantes cuneos tabulataque**: 'the wedge-shaped stones which supported the masonry, and the wooden floors'. For *obstantes* cf. Juv. 3.194. *Cuneos* in this sense occurs only here and in Vitruvius. It is better to take the sentence thus than to take *molibus* after *insultans* and understand *obstantes* as 'hindering Capaneus'.

879 **restruit**: 'breaks down', a very difficult and unparalleled use of the word, which is elsewhere found only in post-Classical writers; several manuscripts change to *destruit.* Garrod compares *remoliri* in line 527, Klotz the use of *refigere*; Vollmer (*Rh. Mus.*, 1896, p. 29) defends *restruit* comparing *Th.* 4.550 *reciet*; (at 9.547, which he also compares, we should read *lacerto* not *receptum*).

879 **absiliunt pontes**: 'the connecting work falls apart'. For *absiliunt* see note on 374. *Pons* is used of bridges or bridging structures on walls in Virg. *Aen.* 9.170, 530, 12.675.

880 **frena**: 'supports'; Lactantius says *compages quadratorum, quae constringunt et continent aedificationem.* This use of the word occurs only here: the *Thesaurus* compares Man. 1.924 (*discordia*) *aeternos habeat frenos in carcere clausa* (cf. Aesch. *P.V.* 561 f. τίνα φῶ λεύσσειν τόνδε χαλινοῖς ἐν πετρίνοισιν χειμαζόμενον;), but the passages are only slightly similar.

880 **dissaepto**: 'dismembered', an extended use of the word which normally means 'separate', 'divide'.

880-1 **rursus utitur**: 'puts it to a new use', an epigrammatic phrase, partly anticipated by the words *restruit, dissaepto.* He takes the walls to pieces so that the parts no longer fulfil their old use, and he puts them to a new use, as missiles.

881 **truncas**: 'broken', i.e. rocky fragments; cf. *Th.* 2.711 *truncos . . . enses,* Virg. *Aen.* 11.9 *telaque trunca.*

883-906 *The gods who support Argos and those who support Thebes are arguing before Jupiter, when the mad challenge of Capaneus is heard in heaven.*

883 **diversa fremebant**: for the construction cf. Virg. *Aen.* 12.398 *stabat acerba fremens, Th.* 1.348 *venti transversa frementes* (Virg. *Aen.* 5.19, the same phrase), *Th.* 11.292 *quid saeva fremis,* 3.618, 4.10, 7.584,

12.684, *Ach.* 1.907 and note on 378. For the general sense cf. Virg. *Aen.* 10.96 f. *talibus orabat Iuno, cunctique fremebant / caelicolae assensu vario.*

884 **pater aequus utrisque**: cf. Virg. *Aen.* 10.112 *rex Iuppiter omnibus idem.*

885 **ardentum comminus**: 'as they showed their anger face to face'.

886 'and saw that he (alone) was restraining them', cf. *Th.* 1.289.

886 **inservante noverca**: 'beneath his step-mother's gaze' (Mozley). *Inservare* is rare, but cf. *Th.* 6.935, 8.194. Lactantius has *custodiente Iunone, ne quid pro Thebis diceret Liber.* For Juno's hostility to Thebes because of the birth of Bacchus see note on 67.

888 **cunabula flammae**: see note on 424.

889 **io ubi**: hiatus after the interjections *heu, o, a, io* is regular; see Platnauer, p. 57, L. Müller, *De Re Metrica*², p. 369, and cf. Ov. *Met.* 5.625 *et bis 'io Arethusa, io Arethusa' vocavit, Th.* 5.350 *heu ubi nunc furiae?*

889 **auctor Apollo**: Apollo is founder of Thebes because he gave the oracular instructions to Cadmus, *Th.* 7.664, Sen. *Oed.* 719, Ov. *Met.* 3.6 f. In Aeschylus (*Sept.* 691, 745 f.) he is hostile to Thebes because Laius disobeyed his oracle.

890 f. Hercules was strongly connected both with Thebes and Argos (see Lactantius *ad loc.*). He is called *Tirynthius* from Tiryns in Argos where, according to one version of the legend, he was brought up (*Th.* 4.146 f.). He was born in Thebes to Alcmene (wife of Amphitryon) by Jupiter: see notes on 647 and 901.

891 **intento**: cf. Virg. *Aen.* 8.704 *arcum intendebat Apollo,* Cic. *De Sen.* 11.37 *intentum enim animum tamquam arcum habebat.*

892 **volucer Danaeius**: Perseus, son of Danae by Zeus, to whom Hermes gave winged sandals; cf. *Silv.* 2.1.95 *fluctivagus volucrem comebat Persea Dictys,* Ov. *Met.* 4.609 f.

893 Harmonia, wife of Cadmus, was the daughter of Venus and Mars.

893 **metuensque mariti**: for the genitive after *metuens* cf. *Th.* 6.765 *metuensque futuri,* Livy 22.3.4 *ne deorum quidem satis metuens,* Virg. *Aen.* 5.716 *metuensque pericli* (with my note). Other present participles so used include *cupiens, neglegens, amans, fugiens, patiens*; see Kühner-Stegmann, II.i. pp. 450-1. Compare also *Th.* 11.325 *intrepidumque tubarum,* Ov. *Met.* 5.100 *timidusque deorum,* and see notes on 192, 356.

894 **Gradivum**: this name of Mars is used a score of times by Statius. The Romans incorrectly derived it from *grădior*; its real origin is uncertain.

895 In Statius Minerva is on the Argive side, *Th.* 2.684 f.; in Aeschylus (*Sept.* 130 f.) the Theban chorus pray to her. For her epithet *Tritonia* (Τριτογένεια) see H. J. Rose in the *Oxford Classical Dictionary s.v.* Athena, paragraph 2. An old legend said that she was born (or first alighted after her birth) at Lake Triton in North Africa (Lucan 9.347 f.).

896 This line is quoted by Servius on *Aen.* 10.63 *tum regia Iuno / acta furore gravi: 'Quid me alta silentia cogis / rumpere?'* He says *Iuno ubique silens inducitur; unde ei oratio nisi ex nimia necessitate non datur.* Lactantius paraphrases Servius.

897 **quierunt**: this reading occurs in a late hand in **Q** and **r** and is adopted by Klotz; palaeographically it well accounts for the variants *quierant* and *queruntur*. Housman, *C.Q.*, 1933, pp. 69-70, supports *quierant* and argues against Klotz on the grounds that the pluperfect much more often than the perfect stands in the main sentence before an inverted *cum* clause. This is quite true, but, as *ecce* shows and the sense demands, *cum* is not inverted, but = *simul ac*. It was Capaneus' appearance that caused the quarrels to stop: 'lo, their quarrels stopped when Capaneus was heard in midmost heaven'.

900 'Where are the cowardly sons of this accursed land?', cf. *Th.* 1.8 *infandis sulcis*.

901 Hercules is here called *Alcides*, which draws attention to his Theban associations; Alceus was father of Amphitryon. See Servius on Virg. *Aen.* 6.392. Bacchus and Hercules are linked as Theban deities in *Th.* 7.667 f., 11.224 f.

902 **concurrere**: this verb is frequent with the dative in poetry, cf. Virg. *Aen.* 1.493, *Th.* 2.510, 11.185, *Silv.* 1.2.39, and note on 231.

903 'Look, the ashes and tomb of Semele are in my power'. For the orthography of *Semelaea* see Housman, *J. Phil.*, 1914, pp. 54-75.

904 For Capaneus' boast that he could withstand Jupiter's thunderbolt cf. Aesch. *Sept.* 430 f., Eur. *Phoen.* 1175 f. (both quoted on 827 f.).

904 **totis . . . flammis**: see note on 764.

905-6 Both these lines refer to Semele, daughter of Cadmus: *socer* is of course a taunt. Note the alliteration of 905, expressing Capaneus' angry contempt.

905-6 **turbare . . . fortior**: see note on 234, and cf. Hor. *Odes* 1.37.26, 3.3.50.

907-939 *Jupiter strikes Capaneus with his thunderbolt, and defiant to the end he breathes his last.*

907 'The indignant gods groaned at his words.' *Dolor superum* is an abstract turn for *dolentes superi* of the kind of which Silver Age poets, and Statius perhaps in particular, are fond. Cf. *Th.* 12.166 f. *sic fatus, at illis / horruerunt lacrimae stupuitque immanis eundi / impetus*, where *illis horruerunt lacrimae* = *illae lacrimantes horruerunt*, and *stupuit impetus* = *quamvis cupientes ire, stupuerunt*.See notes on 158 (especially the quotations from *Ilias Latina*), 196-7, 288-92, 321. For parallels to this particular expression cf. Phaedr. 1.13.12 *tum demum ingemuit corvi deceptus stupor* (on which see Wight Duff, *A Literary History of Rome in the Silver Age*, p. 152, n. 1) and Claud. *Bell. Gild.* 201 *iret adhuc in verba dolor*. In general see Hertzberg, *Quaest. Prop.*, pp. 149 f., where he quotes many examples from Propertius, such as 1.20.15 f., *quae miser ignotis error perpessus in oris / Herculis indomito fleverat Ascanio* (= *Hercules errans fleverat*), 2.20.31 *atque inter Tityi volucres mea poena vagetur* (= *ego punitus vager*); see also Enk on Prop. 1.2.31, and Postgate, *Select Elegies of Propertius*, Intro. p. 94.

908 Cf. Ov. *Met.* 1.179 f. (Jupiter) *terrificam capitis concussit terque quaterque / caesariem*.

909 **quaenam spes hominum**: 'what possible hopes do men entertain (of defeating me)?' Klotz prints *quae non spes hominum* from **P**, but it is hard to think that this is possible Latin for 'what hopes do men not entertain?'; *quae non spes hominibus* would be awkward enough. Examples like Virg. *Aen.* 2.745 *quem non incusavi amens . . .*, Val. Fl. 2.456 have a verb for *non*. Further Phlegra was no encouragement for men to have hopes of defeating Jupiter.

909 **Phlegrae**: the plain in Macedonia (Pallene) where the giants rebelled against the gods, and were struck by Jupiter's lightning; cf. Hor. *Odes* 3.4.49 f., *Th.* 11.7 f. (after the death of Capaneus the gods welcome Jupiter) *gratantur superi, Phlegrae ceu fessus anhelet / proelia et Encelado fumantem impresserit Aetnen*, *Th.* 2.595 f., *Ach.* 1.484 f. For the association of Capaneus with the giants cf. 4.175 f. (the emblem of his helmet is a giant) *galeaeque corusca / prominet arce gigans*, and see note on 827 f. In Eur. *Phoen.* 1128 f. the device on Capaneus' shield is an earth-born giant bearing a complete town on his shoulders; contrast Aesch. *Sept.* 432 f. (a torch-bearer), *Th.* 4.165 f. (a Hydra).

916 **Iapetum**: a Titan, son of Heaven and Earth (Hes. *Theog.* 134, 507 f., Virg. *Geo.* 1.279), hurled by Jupiter to Tartarus (Virg. *Aen.* 6.580-1). Cf. Val. Fl. 4.73 f. and *Th.* 8.42 f. (Pluto's complaint when the earth yawns open for Amphiaraus to descend to Tartarus) *habeo iam quassa Gigantum / vincula et aetherium cupidos exire sub axem / Titanas.*

916 **victam**: Lactantius rightly gives *superatam*. Various conjectures and changes have been made (*vinctam* Peyraredus from K^2; *victum aut* Kohlmann, weakly; *aut iterum* Damsté, *Mnem.*, 1909, p. 102); but the meaning, as Imhof saw, is that it seemed as though the volcanoes which were prison-houses of the giants had been overcome (broken open), and were being lifted aloft by them to the heavens. For the whole passage cf. Claud. *De Rapt. Pros.* 3.183 f. *rupitne Typhoia cervix / Inarimen? fractane iugi compage Vesevi / Alcyoneus Tyrrhena pedes per stagna cucurrit? / an vicina mihi quassatis faucibus Aetna / protulit Enceladum?*

917 **Inarimen**: cf. Virg. *Aen.* 9.716 *Inarime Iovis imperiis imposta Typhoeo* (where see Heyne and Forbiger). Inarime was an island off the Campanian coast liable to volcanic activity; the name seems to have been derived by a misunderstanding (perhaps by way of a Latin version of the *Iliad*) from Hom. *Il.* 2.783 where Typhoeus is struck by a thunderbolt εἰν Ἀρίμοις. See the *Oxford Classical Dictionary s.v.* Aenaria, the other Roman name of the island (cf. Pliny, *N.H.* 3.82); the Greeks called it Pithecusa; it is now Ischia. In Sil. 8.540 f. *ardentem sortita Typhoea / Inarime* the Virgilian tradition is followed, but in 12.148 f. it is Iapetus who is buried under Inarime—*apparet procul Inarime quae turbine nigro / fumantem premit Iapetum flammasque rebelli / ore eiectantem et si quando evadere detur / bella Iovi rursus superisque iterare volentem.* Servius refers to another variation—a much commoner one—when he says on *Aen.* 9.716 that some placed Enceladus under Inarime. This tradition had Typhoeus under Etna (Aesch. *P.V.* 354 f., Ov. *Met.* 5.346 f., Sil. 14.196, Val. Fl. 2.24, where see Langen's very full note on the whole

subject). Statius (*Th.* 3.594 f., 11.8, 12.275) like Virgil (*Aen.* 3.578 f.) has Enceladus under Etna.

917 Barth, who becomes more and more angry with Statius' *grandiloquentia*, comments on *pudet*: '*debebat te, scribentem tam omni ratione carentes nugas, tantum tanti nominis Poetam*'. On the next line he writes: '*insana locutio, omnium sensuum expers sententia*'. His objection appears to be that Capaneus could not have carried a ladder long enough to implant him *in media vertigine mundi*. It is very curious that with his extensive knowledge of Statius and of Silver Age poetry he could not bring himself to accept high-flown hyperbole as a literary convention which pleased the times, and which is here superbly done. See note on 827 f. *fin.*

918 **in media vertigine mundi**: *pace* Barth, a splendid phrase. Mozley has 'midway in the dizzy height of air', but the phrase probably rather means 'right at the centre of the universe's revolution'; cf. Ov. *Met.* 2.70 *assidua rapitur vertigine caelum.*

920 **dubio**: Bentley's proposal *dubii* (reading *pendent*) has support from a late correction in **t**, but the slightly unusual use of *dubio* (= *de quo dubitant*) is very much in Statius' manner. It is basically the same usage as *spes dubia, victoria dubia*; cf. *Th.* 2.445, *Silv.* 4.3.46.

920 **pallent**: this reading of **P** is perhaps slightly preferable to *pendent* of the majority and Lactantius.

921 **Ogygiae . . . turris**: Capaneus is normally associated with the Electran gate (Aesch. *Sept.* 423, Eur. *Phoen.* 1129), but Apollodorus (*Bibl.* 3.6.6) says he stormed the Ogygian gate. In Statius' account however he climbs at that part of the wall where Menoeceus devoted himself (845 f.), i.e. the Dircaean (Crenaean) gate, so that it seems best to take *Ogygius* in a broad sense (as often) to mean Theban. See note on 495, and cf. line 545, *Th.* 11.356, 12.664. For the variation in the tradition about the seven warriors and the seven gates see the references given on 31 f. and 651, and note on 756.

922 **arcanum**: 'mysteriously'; for the adverbial accusative see notes on 378, 416, and cf. *Th.* 6.667 *grave mugit*, 11.214 *falsum mugire*. The word *arcanus* is used adverbially only here in Classical Latin; for the meaning (a favourite one in Statius) cf. *Th.* 1.210, 2.276, 12.138.

922 **mugire**: 'to rumble'; the word is used of thunder in Min. Fel. *Octav.* 5.9, of the earth quaking in Virg. *Aen.* 6.256, *Th.* 7.796.

923 **auferri**: 'to be hidden', cf. 155, Virg. *Aen.* 3.198 f. *et nox umida caelum / abstulit*, Sil. 15.809.

924 **attritis**: 'colliding', cf. *Th.* 1.353 f. *nec non abrupta tremiscunt / fulgura et attritus subita face rumpitur aether* (with Heuvel's note). Lightning was thought to be caused by the rubbing together of clouds, cf. Sen. *N.Q.* 1.14.5 *attritu aeris ignis incensus*, 2.25 *nubes attritas edere ignem*, Lucr. 6.161 f., Isid. *De Rer. Nat.* 30.1 *aiunt naturalium scrutatores causarum, quod ex collisione atque attritu nubium fulgura generentur . . . unde et Papinius 'fulguraque attritis quotiens micuere procellis'*.

926 **lassamque accendere quercum**: 'wake to life my failing oak-brand'; cf. 843. For the phrase cf. *Th.* 12.268 f. *reficit spiramina fessi / ignis*.

927 f. Cf. Eur. *Phoen.* 1180-7 (quoted on 827 f.).

927 **toto Iove**: 'with all Jupiter's power'. For this use of *totus* cf. Hor. *Odes* 1.19.9 *in me tota ruens Venus*, Val. Fl. 3.133 (if the reading is sound) *totusque ruit Tirynthius arcu*, Val. Fl. 7.600. This is an instrumental ablative, cf. *Silv.* 3.1.53 *ictusque Hyperione multo.* For instances of the ablative without *ab* where there is a strong notion of agent cf. *Silv.* 4.4.27, 5.2.101, *Th.* 5.394, 6.145(?), 8.52, *Ach.* 1.497 and 608 (with Dilke's notes); and for the whole subject see Wilkins on Hor. *Epist.* 1.19.3, Kühner-Stegmann II.i. 378.

928 **corripuit**: 'fell upon him', 'smote him', cf. Lucr. 6.395 *turbine caelesti subito correptus et igni*, Virg. *Aen.* 1.44 f. *illum . . . / turbine corripuit scopuloque infixit acuto*, Sil. 14.314 f.

928 Cf. *Th.* 5.586 f. *moti tamen aura cucurrit / fulminis et summas libavit vertice cristas.*

929 'the blackened boss of his shield falls to the earth'.

932-4 These three lines occur in **Dδ**, and in various correcting hands and late manuscripts: they are absent from **P**, and from all the rest of the **ω** group. They are certainly not genuine, and probably represent the marginal jottings of some reader. Of the various attempts to make sense of them by conjectures none has been successful: the corrupt *quaerit* has been changed to *sentit, questus, saevit, maeret,* but all of these still leave *galeamque comasque* without a proper construction. R. Helm, *De P. P. Statii Thebaide*, Berlin, 1892, pp. 147 f. suggests that the lines may be the middle portion of a passage which followed *membra viri* (930), and that the rest of 930-1 should come immediately before 935. He does not however press this very hypothetical view.

936-7 'And he leant his smoking breast against the walls he hated; nor would he have fallen, but his earthly limbs desert the hero.' I have altered the punctuation, and read *nec* instead of *ne*; this is in fact the reading far better attested by the manuscripts, and evidently read by Lactantius, who glosses *sed* with *nisi*. See my note in *Proc. Camb. Phil. Soc.*, 1950-1, pp. 16-17. Lactantius rightly explains line 936 *ut eos corporis sui igni succenderet.* See also H. H. Huxley, *C.P.*, 1961, p. 253.

937 For the imperfect subjunctive in a past unfulfilled condition cf. Juv. 4.11 f., 7.69 f., *Th.* 11.484, *Ach.* 1.767 f. For a clause introduced by *sed* replacing a protasis cf. Virg. *Aen.* 6.537 f., *Th.* 6.528 f., 7.340 f., 8.497 f., and lines 417 f.

938 **exuiturque animus**: 'and his life is released' (literally stripped of its envelopping body). This usage of *exuere* is striking; see Pease on *Aen.* 4.385 *et cum frigida mors anima seduxerit artus.*

939 **sperare**: the reading of **P** and some others is preferable to *meruisse* of the majority. The portrayal of Capaneus ends hyperbolically, as it had begun; he had wished for Jupiter's thunderbolt, and would have wished for another. Cf. 904 f. *nunc age, nunc totis in me conitere flammis / Iuppiter!*, and *Th.* 11.123 f. where Jupiter says *impia bella / unus init, aususque mea procumbere dextra.* Barth's comment is: *magis Capaneum et Papinium sapit lectio* (sc. *sperare*). *Illius perditae ambitioni, huius affectato acumini nil accommodatius inveneris.*

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